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ALONE AT LAST

OPERAETTA IN THREE ACTS

BY

FRANZ LEHÁR



BOOK BY

EDGAR SMITH

ADAPTED FROM THE GERMAN BY A.M. WILLNER & ROB. BODANZKY

LYRICS BY

MATTHEW WOODWARD & JOSEPH HERBERT

VOCAL SCORE PRICE \$ 2.00 NET



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KAREZAG PUBLISHING CO. 62-64 W. 45TH ST. N.Y. CITY

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PROPIETARIOS

Nueva York y Mexico

ALONE AT LAST

Produced for the first time in America

at the

SHUBERT THEATRE,

New York City

October 19th, 1915

Under the Management of

The Messrs. Shubert

And

Under The Stage - Direction

of

BENRIMO

Musical Director

GAETANO MEROLA.

Dances arranged by

ALLEN K. FOSTER.

Original Cast of Characters.

Dolly Cloverdale, an American heiress Marguerite Namara
Tilly Dachau, of the Hof Theatre, Vienna Jose Collins
Mrs. Phoebe Cloverdale, Dolly's mother Elizabeth Goodall
Yvonne Everett Barbara Schaffer
Baron Franz von Hansen John Charles Thomas
Count Max Splenningen Harry Conor
Count Willigard, his son Roy Atwell
Hans Ketterer Ed. Mulcahy
Morel S. Paul Veron
Guides, Tourists, Peasants, Hotel Guests, Maids, Porters, Waiters etc.

Synopsis of Scenes.

Act I. Garden of the Hotel Victoria, Interlaken, Switzerland.
Late Afternoon.

Act II. Scene 1. The Terrace of the Grand Hotel Kurhaus, Muerren.
Sunrise the next Morning.

Scene 2. On the Trail of the Jungfrau. Afternoon.

Scene 3. The Summit of the Peak. Sunset.

Act III. Lounge of the Hotel Victoria, Interlaken.
The following Evening.

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Alone At Last

5

Music by
Franz Lehár

FIRST ACT

No 1 Ensemble Scene

(The Peasant wedding party.)

Allegro.

f *mf* *f* *mf* *ff* *ff*

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Chorus of Peasants.

TENORS.

Gra-cious - ly Au - ro - ra fair smiles up - on this

BASSES.

Laendler.

rit. *a tempo.*

ve - ry hap - py pair; May af - fec - tion lin - ger night and

day, On the jour-ney fought on Love's High-way. Road that leads

The first system of the musical score, measures 1-3. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a half note 'day,' followed by eighth notes 'On the jour-ney' and a quarter note 'fought on Love's High-way.' The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

to world of bliss; Where all cloud's dis-pell'd by a kiss, Fet-ter'd for-

The second system of the musical score, measures 4-7. The vocal melody continues with a half note 'to world of bliss;' and eighth notes 'Where all cloud's dis-pell'd by a kiss, Fet-ter'd for-'. The piano accompaniment continues with chords and a bass line, maintaining the B-flat major key signature.

e'er by Hy-men's chains, In the "Land of Love," where Cu-pid reigns.

The third system of the musical score, measures 8-11. The vocal melody concludes with a half note 'e'er by Hy-men's chains, In the "Land of Love," where Cu-pid reigns.' The piano accompaniment concludes with chords and a bass line. The system ends with a double bar line and a key signature change to B-flat major (two flats).

BRIDEGROOM.

I have no fear I love you dear. And _____

slower.

mf

tr

Br. — naught can change — our af - fec - tion sin - cere I'll love you for

f

p

Br. aye, And our hearts will con - stant be my loved one al - way. —

mf

f

Dance.

Allegro.



SOPRANOS and ALTOS.

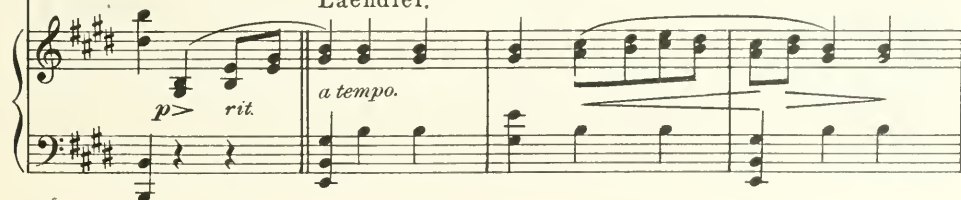
Gra-cious-ly Au-ro - ra fair smiles up-on this ve-ry hap - py

TENORS.

Ah! I have no fear; Your love is true sin-

BASSES.

Laendler.



pair; May af-fec-tion lin-ger night and day. On the jour-ney

cere; Of you dear heart I've no

The first system of a musical score in D major (four sharps). It consists of three measures. The vocal staves (soprano, alto, and bass) have lyrics. The piano accompaniment is in the right and left hands, with the right hand featuring more complex figures and the left hand providing a steady bass line.

fought on Love's High-way. Road that leads to world of bliss where all clouds dis-

fear. La - ter they will see be -

The second system continues the musical piece. It also consists of three measures. The vocal staves continue the lyrics. The piano accompaniment continues with similar patterns, including some trills and grace notes in the right hand.

pell'd by a kiss, Fet - ter'd for - e'er by Hy - mens

sides just you and me Klei - nes Kind up -

The first system of the musical score is in D major (two sharps). It consists of three measures. The vocal staves (soprano and alto) have lyrics: "pell'd by a kiss, Fet - ter'd for - e'er by Hy - mens" and "sides just you and me Klei - nes Kind up -". The piano accompaniment features chords and moving lines in both hands.

chains, In the "Land of Love" where Cu-pid reigns.

on your knee.

The second system continues the vocal and piano parts. The lyrics are "chains, In the 'Land of Love' where Cu-pid reigns." and "on your knee.". The piano accompaniment continues with harmonic support.

Flute.

sempre più. pp

The third system introduces a flute part, indicated by the label "Flute.". The piano accompaniment includes dynamic markings "sempre più." and "pp" (pianissimo). The system concludes with a repeat sign.

Du-li-äh ju - chei - a! Du-li-äh ju - chei! ju - chei! —
 Du-li-äh! Du-li-äh! Du-li-äh! Du-li-äh, ju - chei! —
 Du - li, du-li- äh ju - chei! ju - chei ju - chei ju - chei! —

The first system of the musical score consists of five measures. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics in German. The piano accompaniment includes a treble and bass staff. The first measure shows the vocal parts entering with a half note, followed by a quarter note in the second measure, and then a half note in the third measure. The piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system of the musical score continues the composition. It also consists of five measures. The vocal parts continue their melodic lines, with the Soprano and Alto parts featuring long, sustained notes in the first four measures, followed by a final note in the fifth measure. The Bass part continues its line with a half note in the first measure, followed by a quarter note in the second measure, and then a half note in the third measure. The piano accompaniment continues with chords and moving lines, providing a harmonic foundation for the vocal parts. The system concludes with a double bar line and repeat signs.

No 2.
(Dolly and Chorus.)

13

Allegretto.

GIRLS.

First system of the musical score. The vocal line for girls begins with a rest followed by the lyrics "You fic-kle". The piano accompaniment starts with a forte (*f*) dynamic and features a melody in the right hand and chords in the left hand.

Second system of the musical score. The vocal line continues with the lyrics "men! — It is a shame the way that you are". The piano accompaniment features a mezzo-forte (*mf*) dynamic and continues with a melody in the right hand and chords in the left hand.

Third system of the musical score. The vocal line continues with the lyrics "act - ing; Miss Clo - ver-dale has won you all, 'Tis real-ly quite dis -". The piano accompaniment continues with a melody in the right hand and chords in the left hand.

Fourth system of the musical score. The vocal line for boys begins with the lyrics "tract - - - ing. No, no, not". The piano accompaniment continues with a melody in the right hand and chords in the left hand.

so; To hope for her love in-deed were more than fol - ly

Yet hom-age we are bound to pay, To cap-ti-va-ting

Dol - ly!

(Dolly enters.)

DOLLY.

If 'tis a

Do. game — you wish to play To ban — ish mel — an —

Do. chol — ly And love's the mo — tive of the

mf

Do. game Dont try to play with Dol — — ly! For Dol-ly knows

Do. that all you men deem love an emp — ty name, — And

Do. *rit.*

like a ball you treat the heart, As in the lawn ten - nis

Valse moderato.

Do. game. Win your set But do not get

Do. *animato.* *rit.*

Caught in the net Mak - ing the score "Love all," not

Do. *a tempo.* *cresc.* *rit.*

one! Your game's not done Till you have run Your

Do. *a tempo.*
 score far a - bove. — In lawn ten - nis, like maid young and


tr.
p a tempo.

Do. *tr.*
 flir ty, You can "love fif - teen or

Do. *rit.*
 thir - - ty," But on - ly

mf rit.

Do. *pp*
 one in the game of love. —

Do. 

— Ah — Ah — Ah — "Love


SOPRANOS & ALTOS.


Win your set But do not get Caught in the net Making the score

TENORS

Win your set But do not get Caught in the net Making the score

BASSES.




Do. 

all, not one! Ah — Ah — Ah — far a-

not one! Your game's not done Till you have run Your score far a-

not one! Your game's not done Till you have run Your score far a-



tr

Do.

bove. — Ah

bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or

bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or

Do.

thir - ty," But on - ly one in the game of love. —

thir - ty," But on - ly one in the game of love. —

ff

No 3

(Franz - Song.)

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato.' The piano part features a melody in the right hand and a bass line in the left hand. The voice part enters with the lyrics 'There's a pow-er that none can ex-plain.' The tempo changes to 'tempo. rit.' and the key signature changes to G minor. The voice part continues with the lyrics '— In her pret-ty eyes; I have tried to a-void them in vain, —' and '— Their light nev-er dies. Oh how those fem-in-ine glan-ces can dart.' The piano part provides accompaniment throughout, with various dynamics and articulations.

f

FRANZ. *p*

There's a pow-er that none can ex-plain.

accel. *tempo. rit.* *pp*

Fr. — In her pret-ty eyes; I have tried to a-void them in vain, —

Fr. — Their light nev-er dies. Oh how those fem-in-ine glan-ces can dart.

Fr. *cresc.* *f*

Right thro' the eyes of a man to his heart! Tho' I may try to with-stand them,

mf

Fr. *rit.*

Yet like a child I o-bey — Their ten-der con-trol that en-ters my soul, And

p *rit.* *col canto.*

Fr. pla-ces me un-der her sway.

a tempo. f *affrett*

Fr. *a tempo. sostenuto.*

Lov'd — one, I thrill when those eyes look in

rit. molto. *p* *a tempo. sostenuto.* *p*

Fr. mine, — Throw-ing light in my heart with a ray — all di-vine; — And so

Fr. rit. > cresc. e animato.
ten-der the feel-ing that o'er me is steal-ing, I read — naught but love in thy beau-ti-ful

Fr. eyes! — In that love all my hap-pi-ness lies, Oh my dar - ling, with

Fr. rit. molto.
thy heart my prize!

No. 4.

23

Duet.

Tempo di Marcia.

(Tilly and Willy.)

Ti.

Wi.


Of fit-test the sur - vi - val, I've dis-tan'ed ev - 'ry

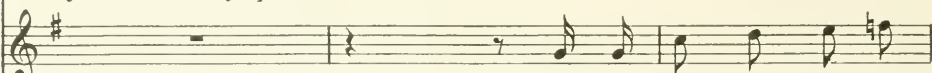
Ti.


And you have rea - son to re - joice That


Wi.

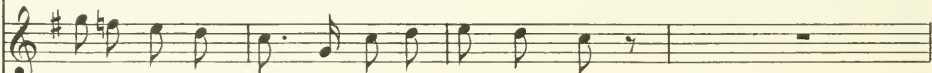
ri - val.


Ti. 
 you were my par - tic-u-lar choice.


Wi. 
 There was Her - man Fritz and





Ti. 
 In bri - dal flow'rs they


Wi. 
 Au-gus-tin, Each one wished to call you his queen.



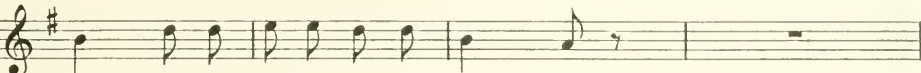
Ti. 
 wreath me, But they were far be - neath me.

Wi. 
 Num - ber four then came a -





Ti. 

Then num-ber five took


Wi. 

woo ing, In vain was his pur - su - ing.

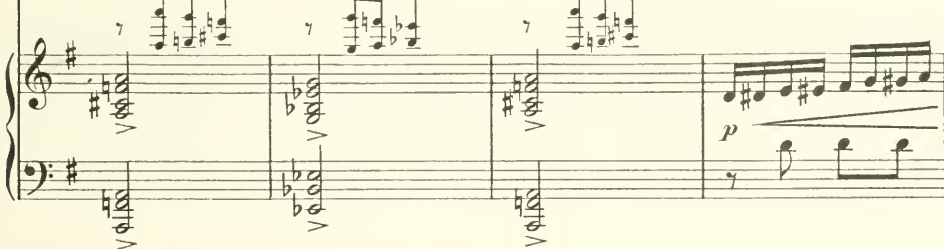


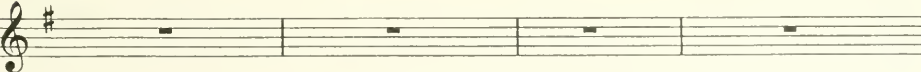
Ti. 

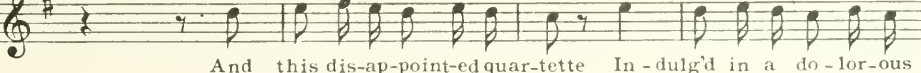
up the start. Won my heart.

Wi. 

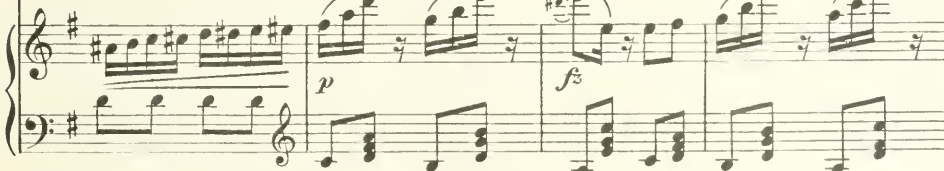
'Twas I and

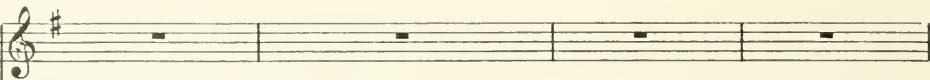


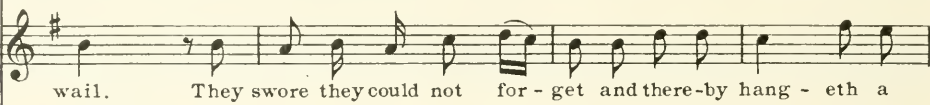
Ti. 

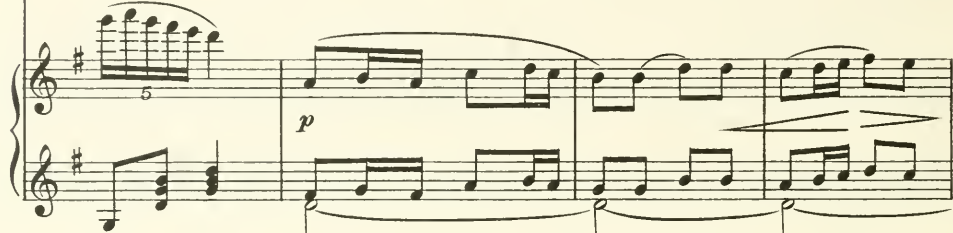
Wi. 

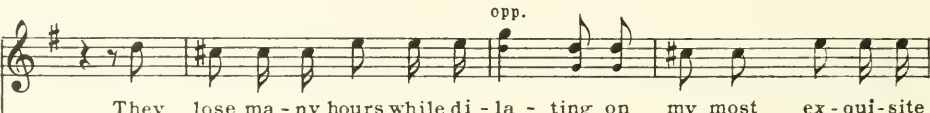
And this dis-ap-point-ed quar-tette In - dulg'd in a do - lor-ous

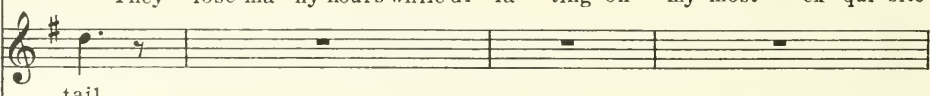



Ti. 

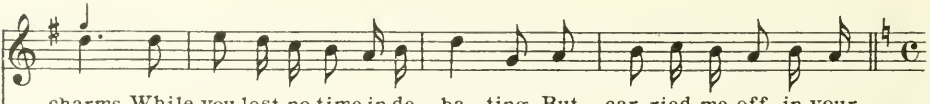
Wi.  wail. They swore they could not for-get and there-by hang-eth a

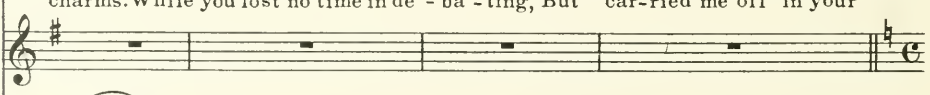
 *p*

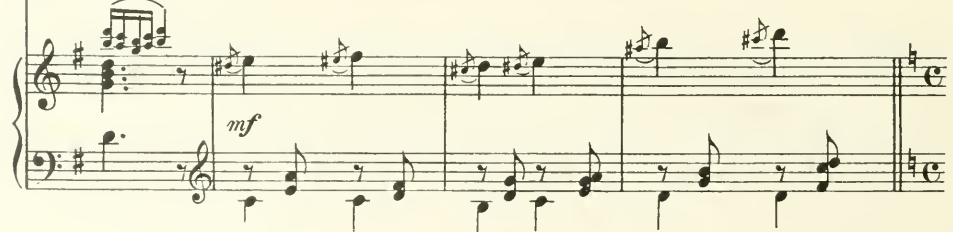
Ti.  *opp.*
They lose ma-ny hours while di-la-ting on my most ex-qui-site

Wi.  tail.

 *p rall.*

Ti.  charms. While you lost no time in de-ba-ting, But car-ried me off in your

Wi. 


 *mf*


Tempo di Gavotte.


Ti.  arms. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa


Wi. 

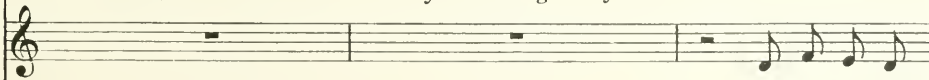



Ti.  Wil-ly, Oth-ers "nix komm raus!" Life will be so jol-ly, Hap-py coup-le

Wi. 




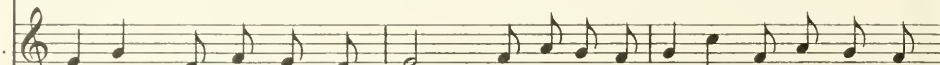
Ti.  we When I have a dol-ly danc-ing on your knee.

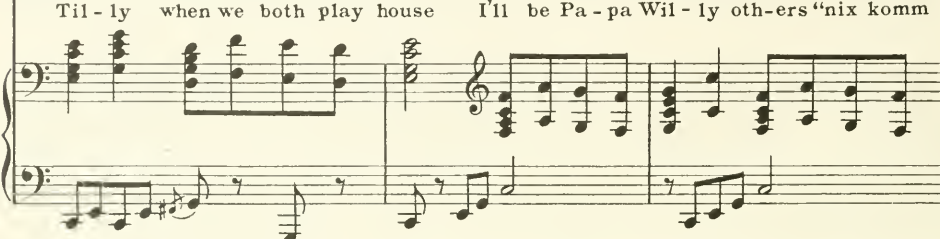
Wi. 

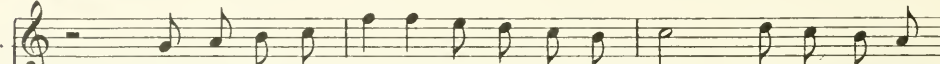


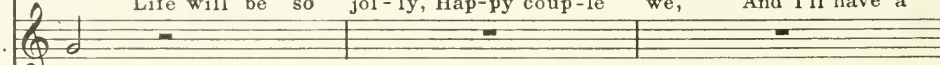
Oh my dar-ling


Ti. 

Wi. 
 Til - ly when we both play house I'll be Pa - pa Wil - ly oth - ers "nix komm

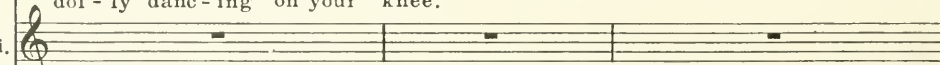


Ti. 
 Life will be so jol - ly, Hap - py coup - le we, And I'll have a

Wi. 
 raus?



Ti. 
 dol - ly danc - ing on your knee.

Wi. 



Ti. And I'll have a dol-ly danc-ing on your kae. You

Wi. And you'll have a dol-ly danc-ing on my knee.

8va.
f

Ti. said when first you met me, You nev-er could for-

Wi.

pp

Ti. get me.


Wi. The mem-o-ry my soul de-lights I

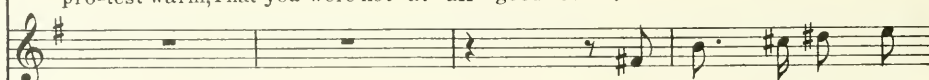
pp

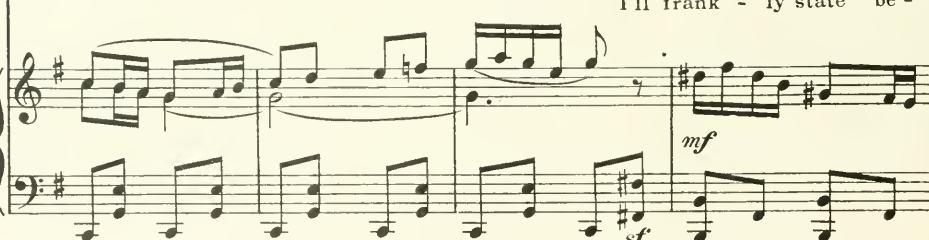
Ti.  I re - spond - ed to your


Wi.  saw you first in pale blue tights.




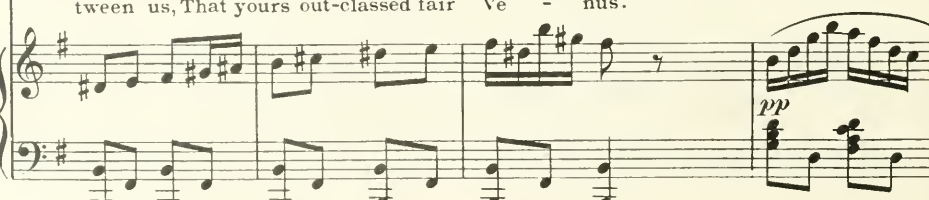
Ti.  pro-test warm, That you were not at all "good form"

Wi.  I'll frank - ly state be -



Ti.  Though your suit at first ig -

Wi.  tween us, That yours out-classed fair Ve - nus.



Ti. nor - ing, Per - sis - tent your a - do - ring.

Wi. And per - sis - ten - cy has

Ti. That is why

Wi. been my plan. I'm the man!

Ti. You blank - ly re - fused to re - treat When I told you my answer was

Wi.

Ti. *may.* I lost, and acknow-ledge'd defeat, For you had such a win-ning

Wi.

Ti. *way.* *opp.*

Wi. There's on-ly one way to suc-ceed, dear, Keep try-ing and try till you

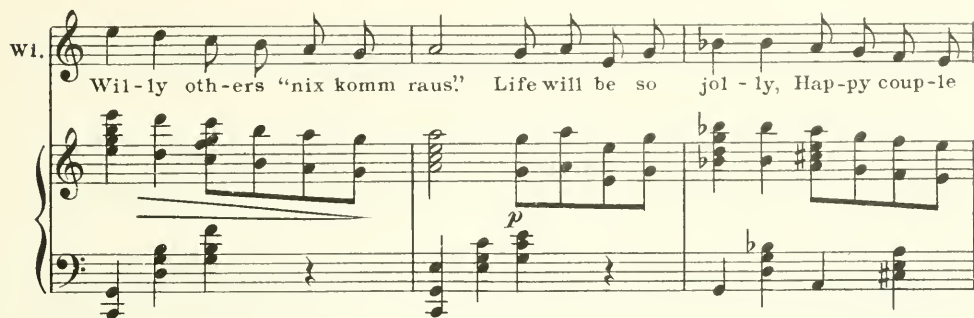
Ti.

Wi. *Opp.* win. That mot-to is part of my creed, dear, What ev-er the task I be-

Tempo di Gavotte.

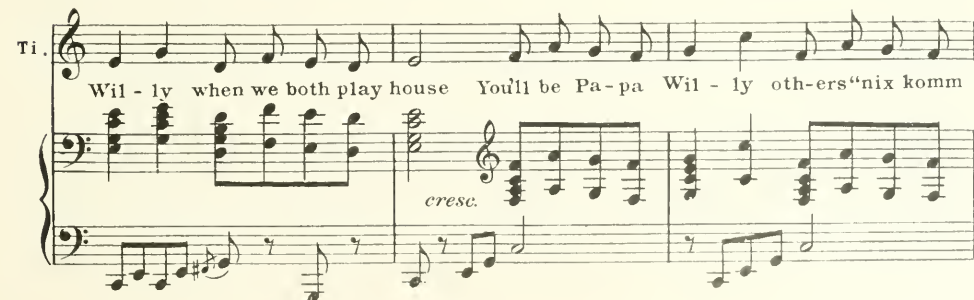
33

Wi.  gin. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa

Wi.  Wil-ly oth-ers "nix komm raus." Life will be so jol-ly, Hap-py coup-le

Ti.  Oh my dar-ling

Wi.  we When you have a dol-ly danc-ing on my knee.

Ti.  Wil-ly when we both play house You'll be Pa-pa Wil-ly oth-ers "nix komm

Ti. *raus?* Life will be so jol-ly, Hap-py coup-le we, And I'll have a

mf

Ti. dol-ly danc-ing on your knee.

pp

Ti.

Ti. And I'll have a dol-ly danc-ing on your knee.

Wi. And you'll have a dol-ly danc-ing on my knee.

pp

8va

f

NO 5.

35

Duet.

(Dolly and Franz.)

Allegretto.

First system of the piano introduction. The treble clef staff contains a melody in C major with eighth and sixteenth notes. The bass clef staff provides harmonic support with chords. A piano (*p*) dynamic marking is present in the treble staff.

Second system of the piano introduction. The treble staff continues the melodic line. The bass staff features sustained chords. A piano (*p*) dynamic marking is present in the bass staff.

Third system of the piano introduction. The treble staff continues the melodic line. The bass staff features sustained chords. A *rit.* (ritardando) marking is present in the bass staff.

Vocal entry for Dolly. The staff is in 8/8 time. The lyrics "Yes, my life in your" are written below the staff.

Vocal entry for Franz. The staff is in 8/8 time. The lyrics "Tell me you trust me with all your heart" are written below the staff.

Piano accompaniment for the vocal duet. The treble staff contains chords and melodic fragments. The bass staff contains chords. Dynamics include piano (*p*) and forte (*f*).

Do. hands I con-fide And

Fr. Of beau-ti-ful na-ture you seem to be part.

Do. you are my faith-ful guide.—

Fr. You'll think not of earth on that

Do. But earth a-lone I would see;—

Fr. peak far a-bove Be -

p

mf *p*

mf

The image shows a page from a musical score for the song "The Valley of Love." It features three staves: a Soprano (Do.) staff, a French Horn (Fr.) staff, and a Piano (Piano) staff. The Soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, ending with a double bar line. The French Horn part begins with a whole note G3, a half note A3, and a quarter note B3, ending with a double bar line. The Piano accompaniment consists of a right hand and a left hand. The right hand begins with a whole note G3, a half note A3, and a quarter note B3, followed by a whole note G3, a half note A3, and a quarter note B3, ending with a double bar line. The left hand begins with a whole note G2, a half note A2, and a quarter note B2, followed by a whole note G2, a half note A2, and a quarter note B2, ending with a double bar line. The lyrics "Then high on the peak I would hold down be-low the Val-ley of Love!" are written below the French Horn staff. The piano part includes dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, *p* (piano) towards the end, and *rit.* (ritardando) at the very end. The key signature is one flat (B-flat), and the time signature is common time (C).

Do. *Then high on the peak I would*

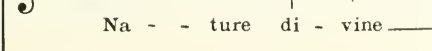
Fr. *hold down be-low the Val-ley of Love!*


p *f* *p* *rit.*

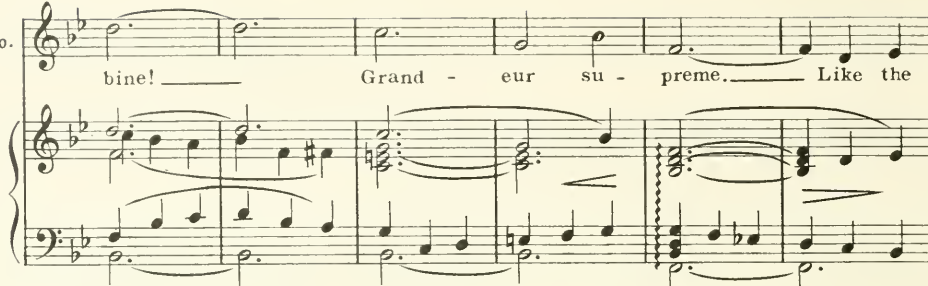
[illegible]

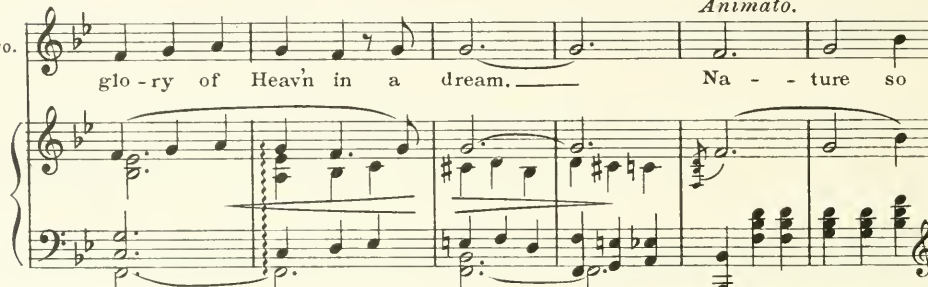
Valse moderato.

Do. 
Na - - ture di - vine ——— What a splen-dor and pow'r you com-

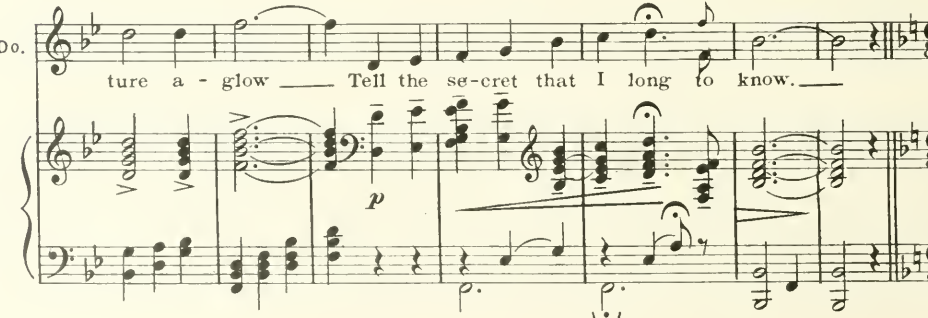
Fr. 



p

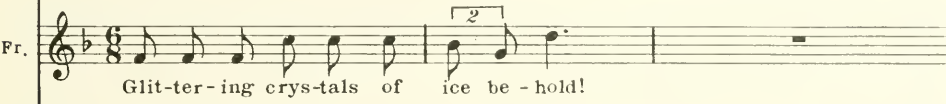
Do. 
 bine! Grand - eur su - preme. Like the


Do. 
Animato.
 glo - ry of Heav'n in a dream. Na - - ture so


Do. 
 fair. Say, does love reign in re-gions up there? Na -
cresc. *mfu tempo.*

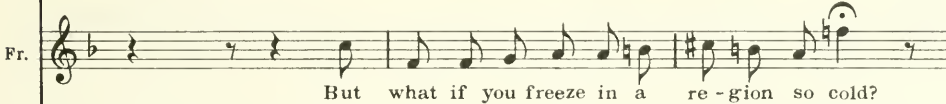
Do. 
 ture a - glow Tell the se-cret that I long to know.

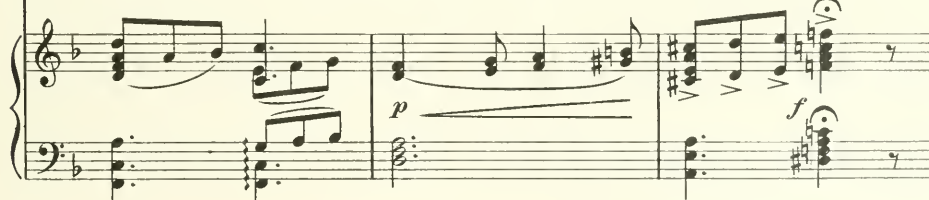
Do.  Tru - ly Na - ture is

Fr.  Glit - ter - ing crys - tals of ice be - hold!



Do.  fair - er than art. There's

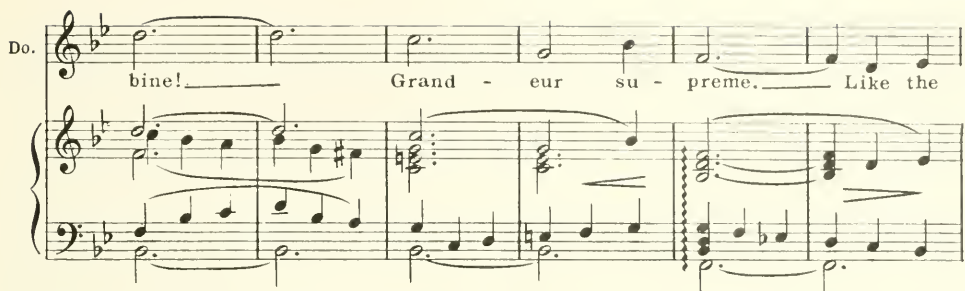
Fr.  But what if you freeze in a re - gion so cold?

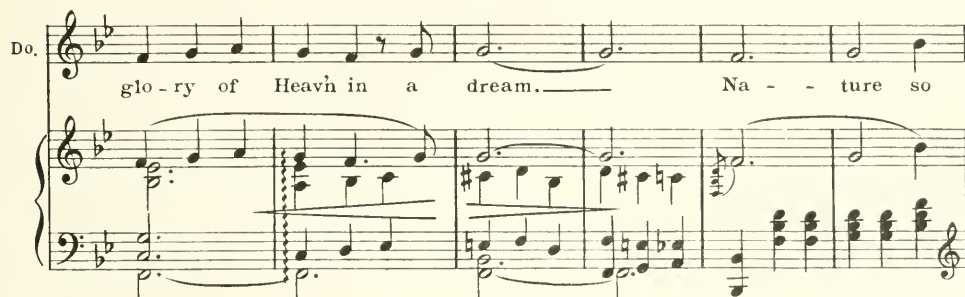


Do.  fire in my breast, my heart! - Though bright be the scene, you are

Fr. 



Do.  *bine! Grand - eur su - preme. Like the*

Do.  *glo - ry of Heav'n in a dream. Na - - ture so*

Do.  *fair Say does love reign in re-gions up there Na -*

Fr.  *Na -*

cresc. *mf a tempo.*

Do.  *ture a - glow Tell the sec-ret that I long to know.*

Fr.  *ture a - glow Tell the sec-ret that I long to know.*

p

N^o 6.

(Tilly and Men.)

Tempo quasi Mazurka Moderato.

Piano introduction in D major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. Dynamics include *mf* and *pp*.

Ti. If you suf - fer from the blues, Don't give old gloom a

Vocal melody and piano accompaniment for the first line of the song. The piano part features chords in the right hand and a bass line in the left hand. Dynamics include *p*.

Ti. chance, To be a bro - mide just re - fuse, Then

Vocal melody and piano accompaniment for the second line of the song. The piano part includes a crescendo line in the right hand and a bass line in the left hand.

Ti. laugh and join the dance. And when the mel - o -

Ti. dy you hear, True plea - sure you will know.

Ti. A smile will then re - placethe tear, As round and round you

Tempo di Valse.

Ti. go. Waltz - waltz, move - ment en - tranc - ing,

Ti. While em - brac - ing one you a - dore, Eyes,

Ti. eyes, lov - ing - ly glanc - ing, Tell - ing of plea - sure in

Ti. store. _____ Night, Night, be ev - er

Ti. last - ing, Care not what mor - row may bring! _____

Ti. Fate, — Fate the die of Love cast - ing, Cu - pid to -

p *rit.*

Ti. night is the King! Each heart beats time, Tune - ful the

rit. *a tempo.* *pp rit.* *a tempo.*

Ti. rhyme, Dream - y the waltz like a sweet wed - ding chime,

Ti. So dance to - night, 'Neath silv - ry light, Youth is the

Ti. right time for hearts' de - light! When the sun shines you

rit. *mf* *pp a tempo.*

Ti. make your hay, So join the dance, while yet you

Ti. may. Some-day the waltz may call you in vain

f

Ti. Spir- it of youth wont— come a - gain!

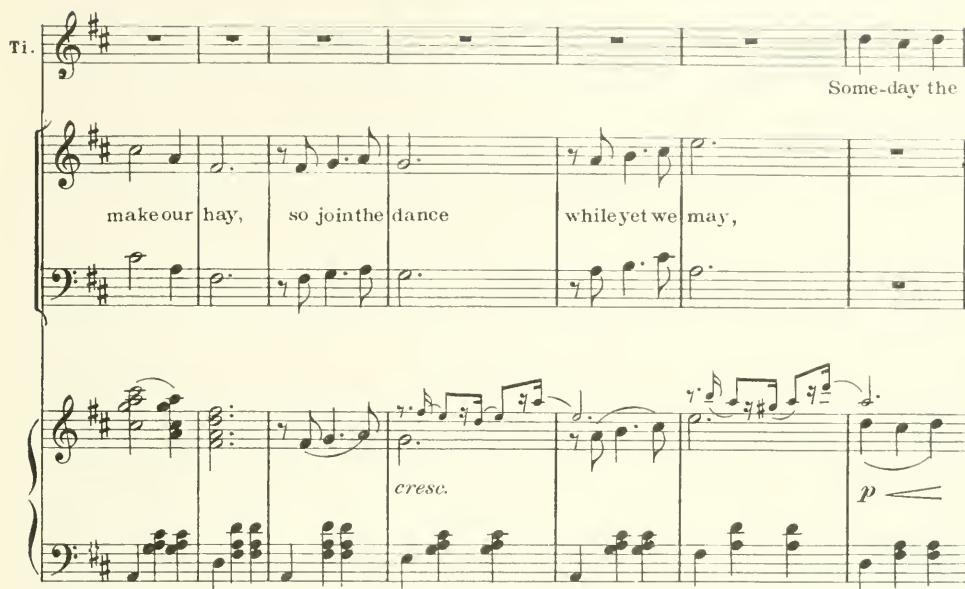
TENORS.

Chorus of Men

BASSES,

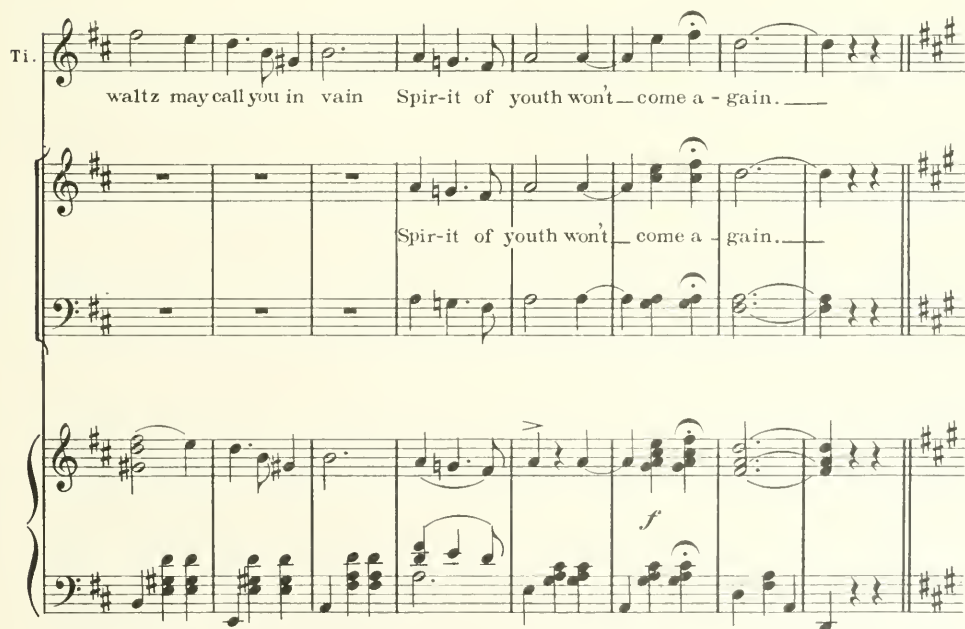
when the sun shines we

p *f*

Ti. 
 Some-day the

make our hay, so join the dance while yet we may,

cresc. *p*

Ti. 
 waltz may call you in vain Spir-it of youth won't—come a—gain. —

Spir-it of youth won't—come a—gain. —

f

Dance.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*pp*) dynamic. The second measure has an accent (>) over the first eighth note. The third measure has a crescendo hairpin. The fourth measure has a forte (*f*) dynamic. The fifth measure has a decrescendo hairpin. The sixth measure has a piano (*p*) dynamic. The bass line consists of eighth and sixteenth notes.

Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The bass line consists of eighth and sixteenth notes.

Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*pp*) dynamic. The second measure has a piano (*pp*) dynamic. The third measure has a piano (*pp*) dynamic. The fourth measure has a piano (*pp*) dynamic. The fifth measure has a piano (*pp*) dynamic. The sixth measure has a piano (*pp*) dynamic. The bass line consists of eighth and sixteenth notes.

Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The bass line consists of eighth and sixteenth notes.

Fifth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The bass line consists of eighth and sixteenth notes.



First system of musical notation. The treble staff contains a series of chords and single notes, with some notes marked with accents (>). The bass staff contains a steady accompaniment of chords. The dynamic marking *sempre ff* is written below the bass staff.

sempre ff



Second system of musical notation. The treble staff continues with chords and single notes, including some sixteenth-note patterns. The bass staff continues with a steady accompaniment of chords.



Third system of musical notation. The treble staff features more complex chordal textures and some sixteenth-note patterns. The bass staff continues with a steady accompaniment of chords.



Fourth system of musical notation. The treble staff continues with chords and single notes, including some sixteenth-note patterns. The bass staff continues with a steady accompaniment of chords.



Fifth system of musical notation. The treble staff continues with chords and single notes, including some sixteenth-note patterns. The bass staff continues with a steady accompaniment of chords. The dynamic marking *ff* is written above the bass staff.

ff



Sixth system of musical notation. The treble staff contains a series of chords, some marked with accents (>). The bass staff contains a series of chords, some marked with accents (>). The dynamic marking *ff* is written below the bass staff. The tempo marking *Presto.* is written above the bass staff.

Presto.

ff

No 7 Finale

ACT I

Allegretto moderato.

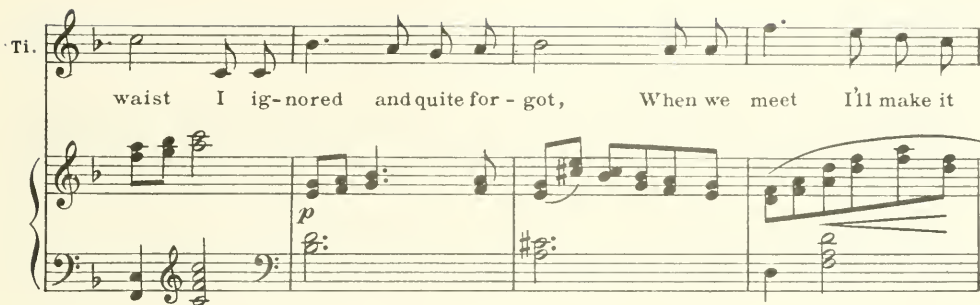
First system of the piano introduction. The music is in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is present.

Second system of the piano introduction. The melody continues with more complex rhythmic patterns, including triplets and sixteenth notes. The accompaniment remains steady.

Third system of the piano introduction. The right hand has a more active role with sixteenth-note passages. The dynamic marking *p* is introduced.

Vocal entry of Tilly. The vocal line begins with the lyrics "Is it true? And is he false? With that girl has dared to". The piano accompaniment starts with a *p* dynamic. The key signature changes to B-flat minor for the vocal line.

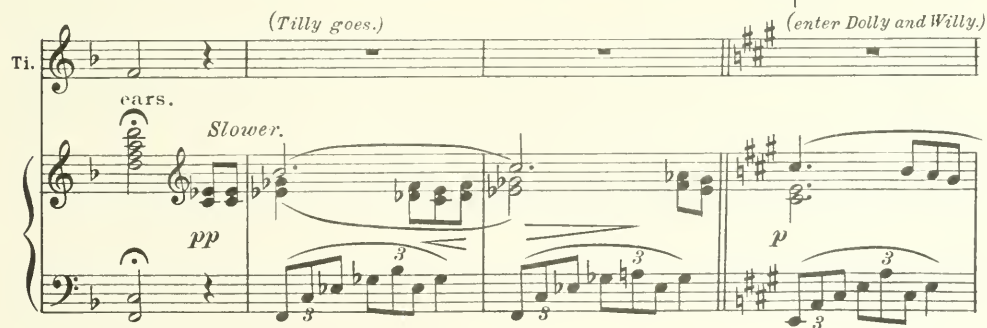
Continuation of Tilly's vocal line. The lyrics are "waltz, Oh the vil-lain dou-ble faced, with his arm a-round her". The piano accompaniment features a *mf* dynamic. The key signature returns to B-flat major.

Ti. 

waist I ig-nored and quite for - got, When we meet I'll make it

Ti. 

hot, I will not in-dulge in tears not at all I'll box his

Ti. 

(Tilly goes.) (enter Dolly and Willy.)

cars.

Slower.

pp

p



Vivace.
DOLLY.

I hard - ly think you my beau i - de - - al,

Do. I must con - fess you're not my style.

WILLY.

Ah hear me!

Wi. I want love con - stant, re - - al.

DOLLY. (*ironically.*)

At your

Wi. Con - tent - ed with bask - ing in your smile.

Do. plead-ing I am smil-ing So charm-ing a

p

Do. suit-or in-deed is be-guil-ing, I de-cline

pp

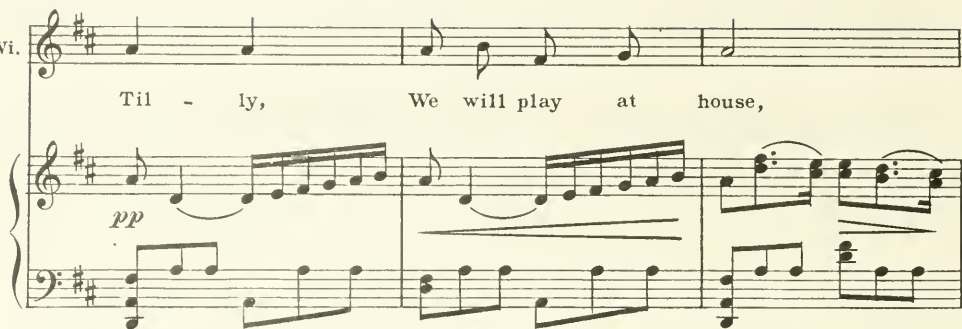
Do. Thus to con-de-scent, I'll be your

p

Do. sis-ter and your friend!

WILLY. (confused.)

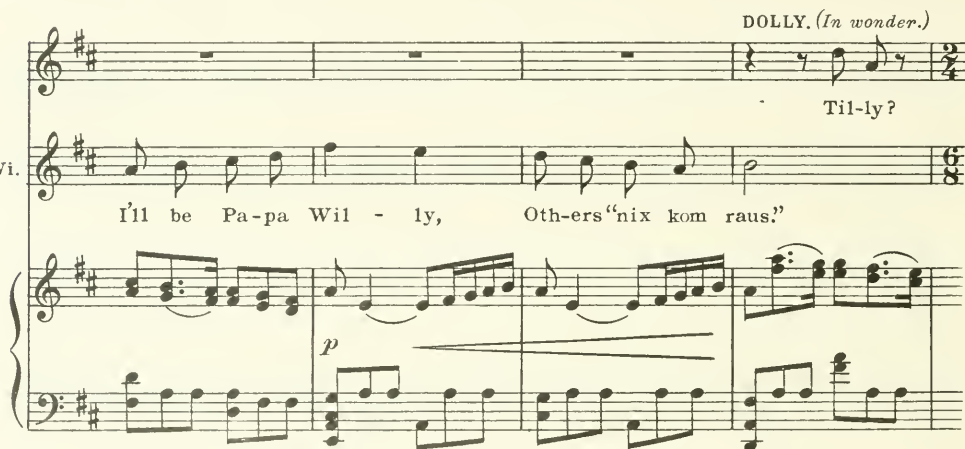
Then my darl-ing

Wi.  *pp*

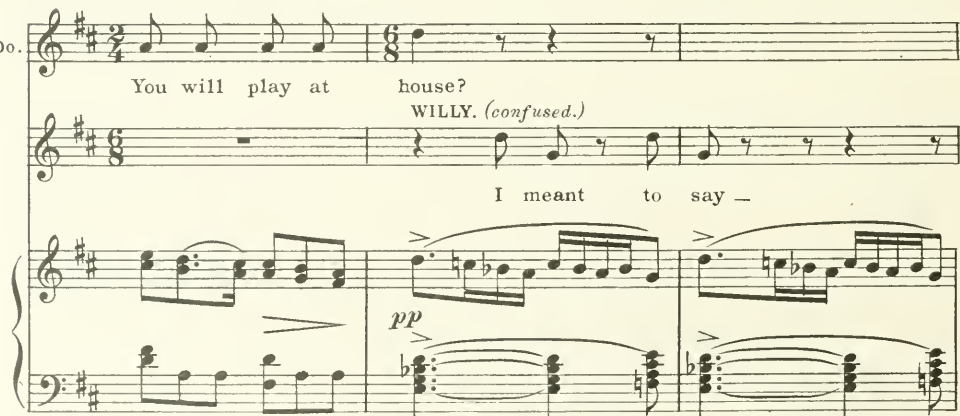
Til - ly, We will play at house,

DOLLY. (In wonder.)

Til-ly?

Wi.  *p*

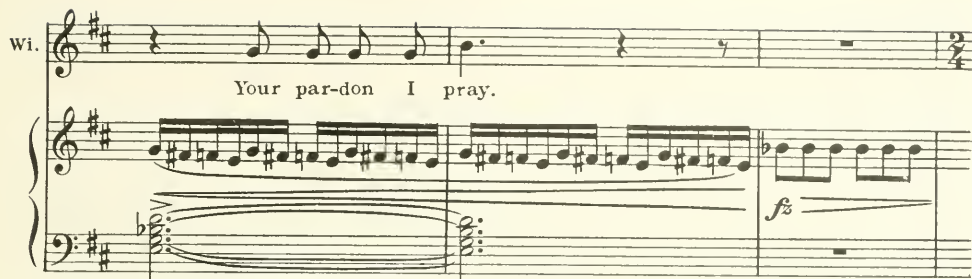
I'll be Pa-pa Wil - ly, Oth-ers "nix kom raus."

Do.  *pp*

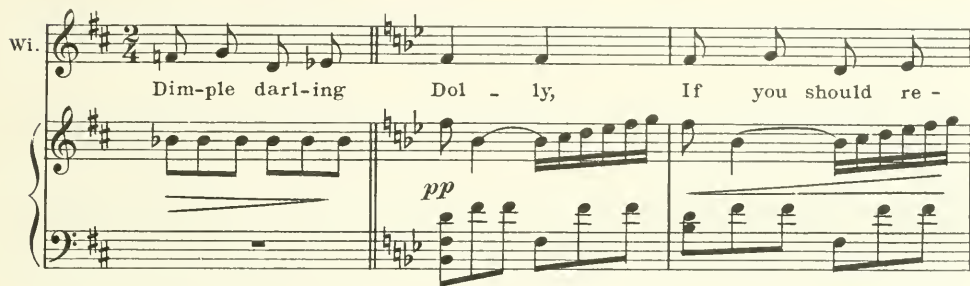
You will play at house?

WILLY. (confused.)

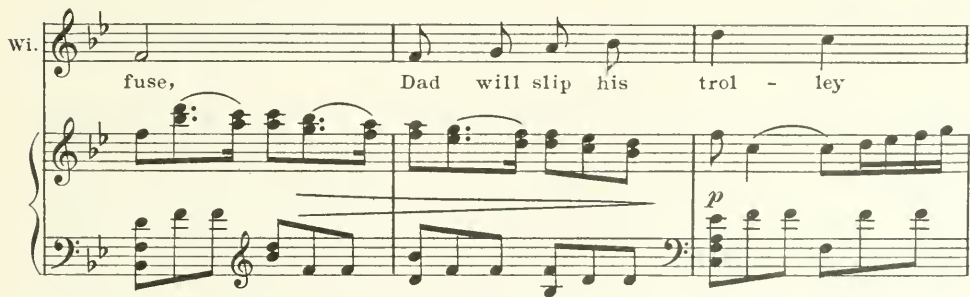
I meant to say -

Wi. 

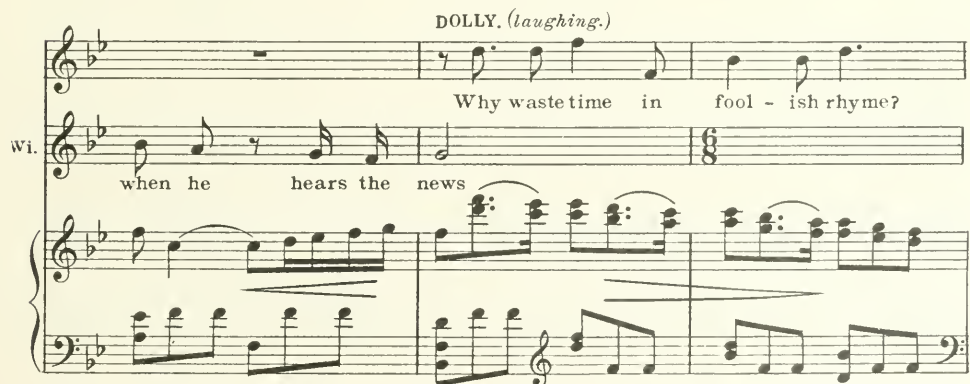
Your par-don I pray.

Wi. 

Dim-ple dar-ling Dol - ly, If you should re -

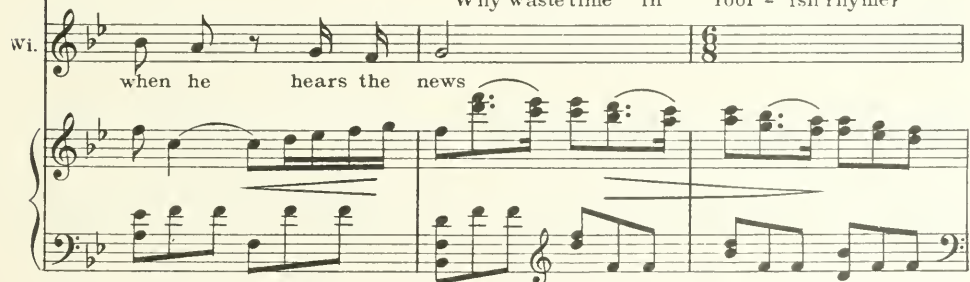
Wi. 

fuse, Dad will slip his trol - ley

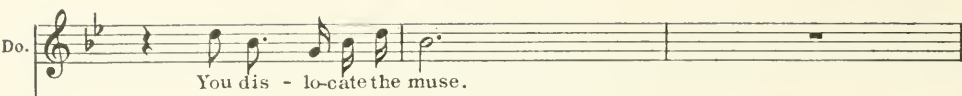


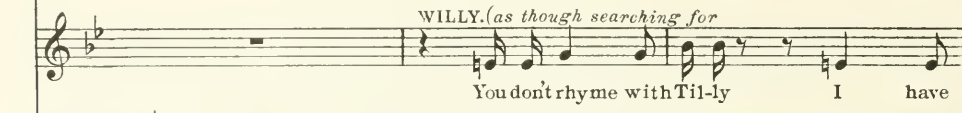
DOLLY. (laughing.)


Why wast time in fool - ish rhyme?

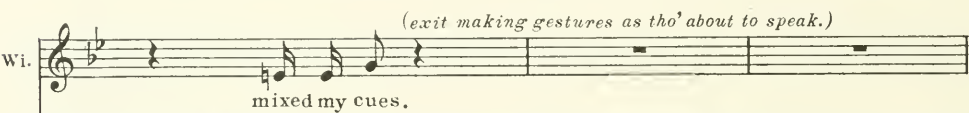
Wi. 


when he hears the news

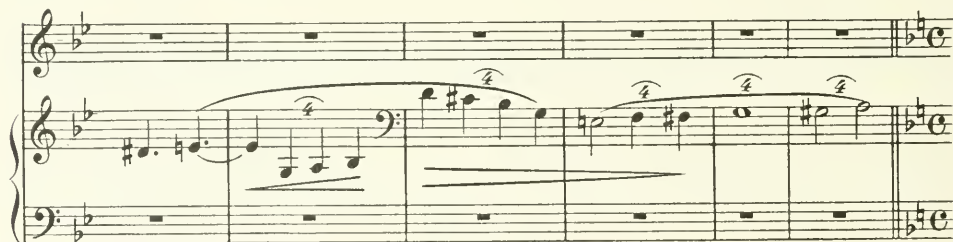
Do.  You dis - lo-cate the muse.

WILLY. *(as though searching for)*
 You don't rhyme with Til-ly I have

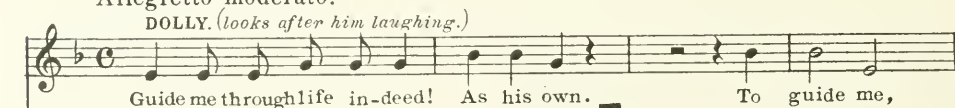
p 

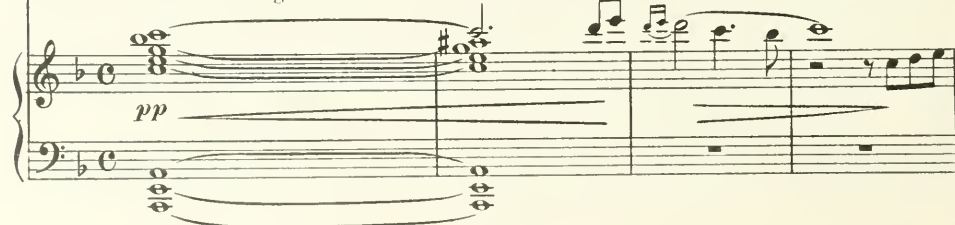
Wi.  *(exit making gestures as tho' about to speak.)*
 mixed my cues.

f rit. 



Allegretto moderato.

DOLLY. *(looks after him laughing.)*
 Guide me through life in-deed! As his own. To guide me,

pp 

Do.

to guide me

p animato.

pp slower.

f

(Franz enters.)

Bet-ter far I'll find my way a-lone.

FRANZ.
(Spoken) Alone!

f

ppp

f

Allegretto moderato.

DOLLY. (startled.) (seeing Franz.)

Who spoke? You are the mys-ter-ious guide?

FRANZ.

Yes I am!

fp

fz p

Fr.

Wait-ing your or - ders, my la - dy Do you de-sire an ear - ly

Allegro.

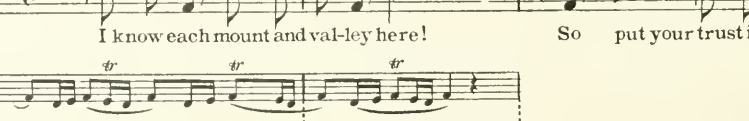
Allegro.

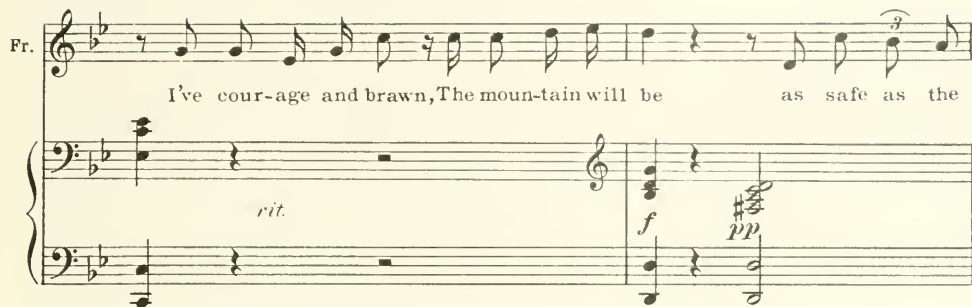
Do. *Were you born in these moun-tains?*

Fr. *start? No I was not. My*

pp

Fr. 
na-tiv-land is Ba-va-ri-a, In my care, There is nought to fear,

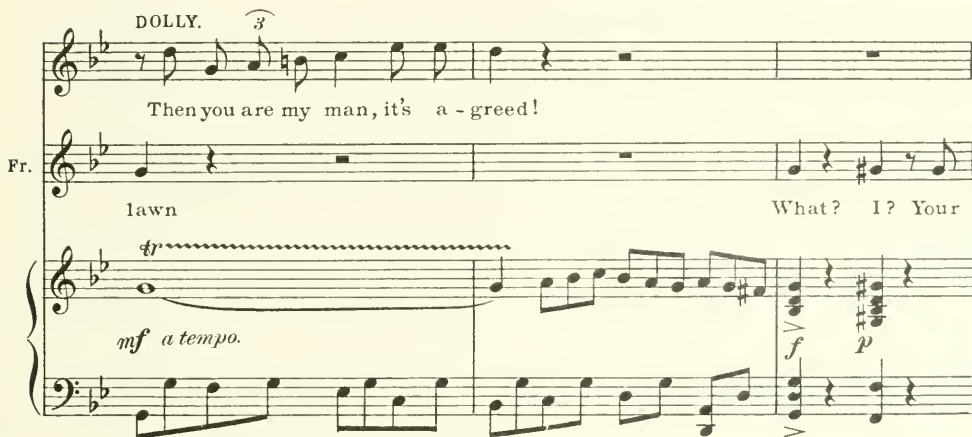
Fr. 

Fr. 


I've cour-age and brawn, The moun-tain will be as safe as the

rit.

f *pp*

DOLLY. 

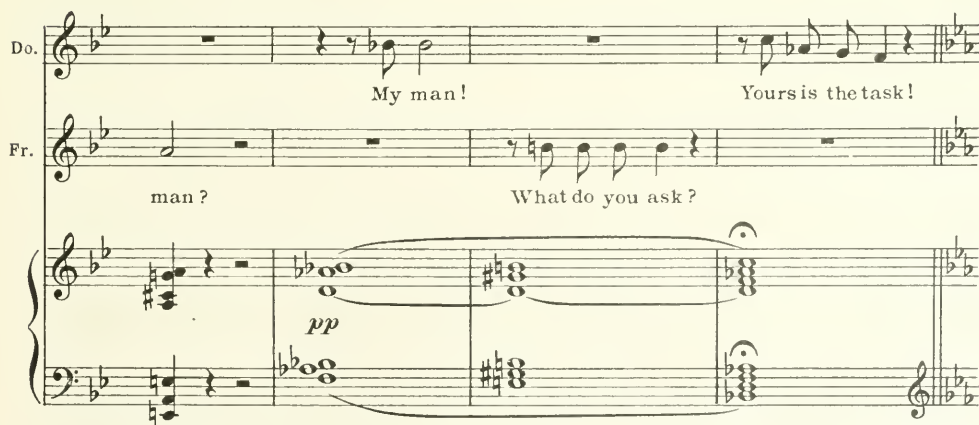
Then you are my man, it's a - greed!

Fr. 

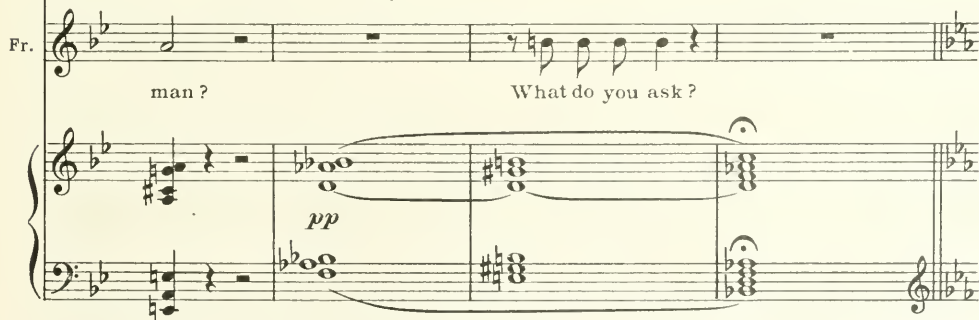
lawn What? I? Your

mf *a tempo.*

f *p*

Do. 

My man! Yours is the task!

Fr. 

man? What do you ask?

pp

pp

*Moderato.**poco*

Do. *I'll fol-low where you may lead.*

p *p* *pp* *pp*

animato.

Do. *Let us climb the peaks that pierce the*

Do. *sky Dif - fi - cult pass-es we will*

Do. *try, Naught too steep, Sky-ward we will creep, we will*

pp

Do. *creep* To — mountain crags where the chamois leaps

Allegretto

(Pointing to Peak.)

Do. there!

FRANZ.

The crest dear la-dy has been reached by few. I fear'twould be dan-ger-ous for

Do. I love to court danger 'Tis my de-light!

Fr. you Yes? Then I'll call for you?

poco anim

pp *mf rit.* *pp*

DOLLY.

Leav-ing world be-hind a-loft we'll

Do. go. There a-lone in the fields of snow,

pp

(To Franz with enthusiasm.)

Do. Greet the morn bath-ed in sun-light glow! To that what say

Do. you!

FRANZ.

I will o-bey, I am your ser-vant un-der-

Do. *So then on na-ture's*

Fr. *stand, my la - dy, yours to com-mand!*

poco rit. *p*

Do. throne so vast! A - lone at last!

Fr. We'll brave the wintry blast!

Do.

Na - ture di - vine What a splen-dor and pow'r you com - bine!

Do. Gran - deur su - preme, — I like the glo - ry of

Do. heavn in a dream! — *animato.* FRANZ. Na - ture so fair Say, does *dim.*

Do. Na - ture a -
Fr. love reign in re-gions up there? Na - ture a -
a tempo.

Do. glow, — Tell the sec-ret that I long to know. *Allegretto moderato.*
Fr. glow, Tell the sec-ret that I long to know.

FRANZ: (spoken.) Then
you'll make the ascent?

DOLLY: To-morrow!
FRANZ: Alone?

DOLLY: Alone!
FRANZ: 'Tis agreed! (exit.)

Slower.

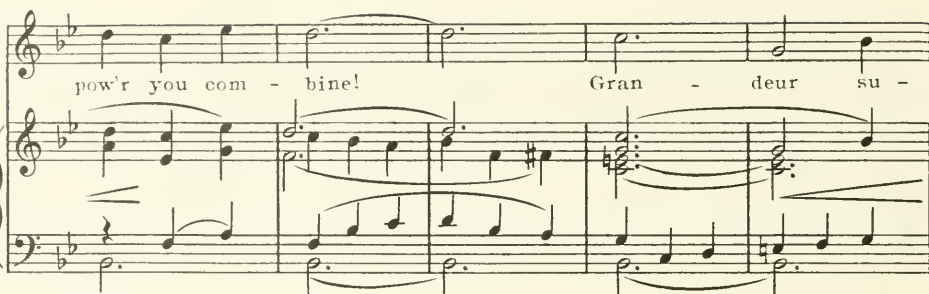
SPLENNINGEN. (off calling.) Dolly! SPLENNINGEN. (entering to Dolly.) My son is simply
Dolly! dying at your absence, he has something to say.

DOLLY. (laughing.) Indeed! What SPLENNINGEN. You can DOLLY. (taking his arm.) Then I
a tyrant love is to be sure. save his life! will furnish first aid to the lovers!

Valse moderato.


FRANZ. (off stage.)

Na - ture di - vine ———— What a splen - dor and

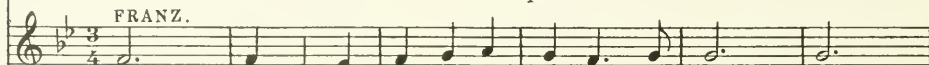
Fr. 

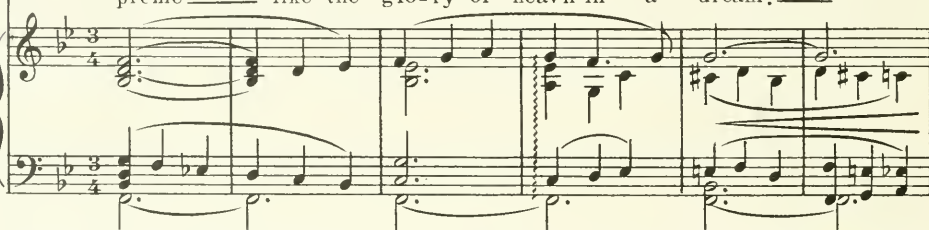
Valse moderato.

DOLLY.


Can love then be cold and pas-sion a dream?—

FRANZ.


preme— like the glo-ry of heav'n in a dream.—



Do. 
Na - ture so fair— say does love reign in regions up there? —

SOPRANOS & ALTOS.


Na - ture so fair— say does love reign in regions up there? —

TENORS.


Na - ture so fair— say does love reign in regions up there? —

BASSES.



Mod^{to} non troppo.

Do.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves, each with the lyrics "Na - ture a - glow — tell the secret that I long to know." The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo marking "Mod^{to} non troppo." is written above the piano part.

The second system of the musical score continues the piano accompaniment. It features a right hand with chords and a left hand with a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo marking "Mod^{to} non troppo." is written above the piano part.

The third system of the musical score continues the piano accompaniment. It features a right hand with chords and a left hand with a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo marking "Mod^{to} non troppo." is written above the piano part. The word "rit." is written below the piano part, indicating a ritardando.

No 8.

ACT II. (Scene I.)

Introduction and Ensemble scene.

(Yvonne and Chorus.)

Moderato.

The first system of musical notation is for the introduction. It features a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic in the treble and a piano (*p*) dynamic in the bass. The treble part has a melodic line with a crescendo leading to a *pp* dynamic. The bass part has a rhythmic accompaniment of eighth notes.

The second system of musical notation continues the introduction. It features a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The treble part has a melodic line with a crescendo leading to a *stringendo.* marking. The bass part has a rhythmic accompaniment of eighth notes.

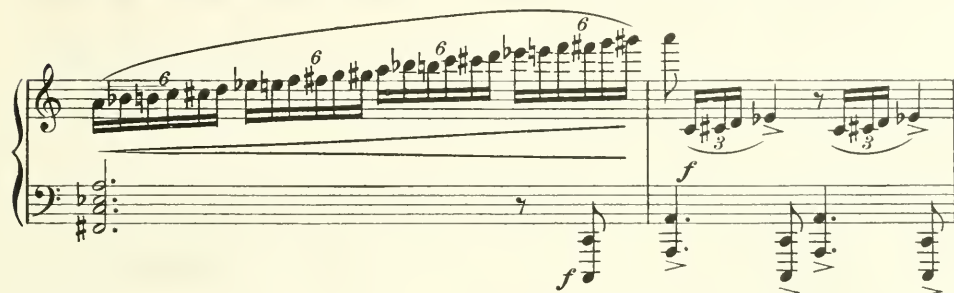
The third system of musical notation continues the introduction. It features a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a fortissimo (*ff*) dynamic in the treble and a fortissimo (*ff*) dynamic in the bass. The treble part has a melodic line with a crescendo leading to a *pp* dynamic. The bass part has a rhythmic accompaniment of eighth notes.

The fourth system of musical notation continues the introduction. It features a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a fortissimo (*ff*) dynamic in the treble and a fortissimo (*ff*) dynamic in the bass. The treble part has a melodic line with a crescendo leading to a *pp* dynamic. The bass part has a rhythmic accompaniment of eighth notes.

The fifth system of musical notation continues the introduction. It features a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a fortissimo (*ff*) dynamic in the treble and a fortissimo (*ff*) dynamic in the bass. The treble part has a melodic line with a crescendo leading to a *pp* dynamic. The bass part has a rhythmic accompaniment of eighth notes.



First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with a *dim.* (diminuendo) marking. The bass clef staff begins with a key signature of one sharp (F#) and a common time signature, with a *rit.* (ritardando) marking. The system concludes with a change to a key signature of one flat (F) and a common time signature, with a *a tempo. pp* (pianissimo) marking.



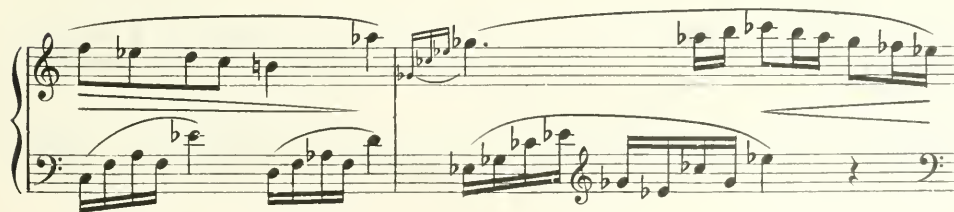
Second system of musical notation. The treble clef staff features a complex melodic line with sixteenth-note runs and trills, marked with a *f* (forte) dynamic. The bass clef staff provides a harmonic accompaniment with eighth-note patterns. The system ends with a *f* marking in the bass staff.



Third system of musical notation. The treble clef staff begins with a key signature of one flat (F) and a common time signature, featuring a melodic line with a *p* (piano) marking. The bass clef staff continues the accompaniment. The system concludes with a *ritornando al 1º tempo.* (return to the first tempo) marking.



Fourth system of musical notation. The treble clef staff continues the melodic line with a key signature of one flat (F) and a common time signature. The bass clef staff provides a steady accompaniment with eighth-note patterns.



Fifth system of musical notation. The treble clef staff continues the melodic line with a key signature of one flat (F) and a common time signature. The bass clef staff provides a steady accompaniment with eighth-note patterns, concluding the piece with a final chord.

First system of a musical score. The treble clef staff contains a melodic line with a key signature of two flats (B-flat and E-flat). The bass clef staff contains a more complex accompaniment with many beamed sixteenth notes. The system concludes with the dynamic marking *pp* *stringendo.* and the vocal syllable *cre -*.

Second system of the musical score. The treble clef staff features a series of chords and a melodic line. The bass clef staff has a rhythmic accompaniment with triplets. The system includes the dynamic marking *pp* and the vocal syllables *scen -* and *do.*

Third system of the musical score. The treble clef staff has a melodic line with many beamed sixteenth notes. The bass clef staff has a rhythmic accompaniment. The system begins with the dynamic marking *fff* and includes the tempo marking *1º tempo.*

Fourth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. The system includes the dynamic marking *dim.*

Fifth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. The system begins with the dynamic marking *p*.

Moderato.

71

First system of musical notation, measures 1-3. The key signature is three sharps (F#, C#, G#). The time signature is 3/8. The music is in a piano (*pp*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 4-6. The key signature changes to two sharps (F#, C#). The music is in a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes is marked in measure 6.

Third system of musical notation, measures 7-10. The key signature changes to one flat (Bb). The music is in a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes is marked in measure 8. The system ends with a *ppp* (pianissimo) dynamic marking.

Fourth system of musical notation, measures 11-13. The key signature changes to three sharps (F#, C#, G#). The music is in a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes is marked in measure 12. The system ends with a *pp* (piano) dynamic marking.

(Curtain rises.)

ppp *pp* *ppp* *cresc.*

KETTERER.

A-wake, A-wake you sleep - y heads a - wake.

TENORS.

A-wake, A-wake.

Chorus of Guides.

BASSES.

ff

c.

A-wake the dawn's a-bout to break.

The dawn's a - bout to

mf

Ke. *Shake off dull slum-ber from your eyes come break, from your eyes come*

pp *mf*

Ke. *see the orb of Day a - rise, Get up and greet the ris-ing*

see the orb of Day a - rise, Get up and greet the ris-ing

come see the orb of Day a - rise, Get up and greet the ris-ing

f

Ke. *sun A - wake you sleep-y heads a - wake.*

sun A - wake you sleep-y heads a - wake.

sun A - wake you sleep-y heads a - wake.

pp rit. molto. *fp*

fp

cresc.

f affrett.

a tempo.

YVONNE.

A - rise! sa - lute the dawn!

Yvo.

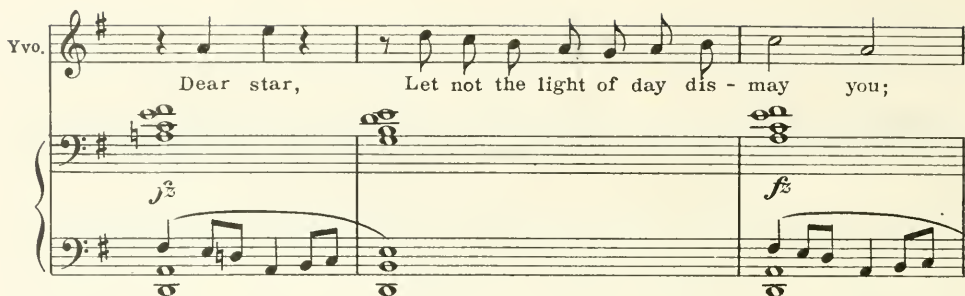
All hail to the light that is shi-ning a - far, Bright-morn-ing—

Yvo. *star!* *To*

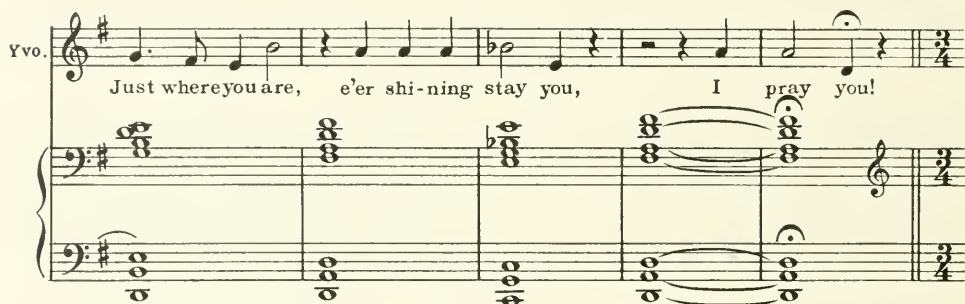
Yvo. you, star of morn, — I sing. You are of the new-born

Yvo. day the soul; You stand as page to the Sun, your King! While

Yvo. plan-ets a-round you ev-er roll.

Yvo. 

Dear star, Let not the light of day dis - may you;

Yvo. 

Just where you are, e'er shi-ning stay you, I pray you!

Valse moderato.

Yvo. 

Her - ald of the morn in sil - ver sheen, Why are you fa-ding a -

Yvo. 

way? Bright star, reign there se - rene, Smi-ling be -

Bright slower.

a tempo.

Yvo. nign-ly all thro' the day I have neer a lov-er

Yvo. here, be - low. And for that sol-ace I pine, Bright *slower.*

Yvo. star, I love you so! I'll be your sweet-heart if you will be

Yvo. mine. *Violin Solo.*

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#). The piano part includes a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation, continuing the vocal and piano parts. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Yvo.

Third system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

I have ne'er a lov-er here be-low, And for that sol-ace I pine;

SOPRANOS & ALTOS.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

I have ne'er a lov-er here be-low, And for that sol-ace I pine;

TENORS.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

I have ne'er a lov-er here be-low, And for that sol-ace I pine;

BASSES.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes mezzo-forte (*mf*) and crescendo (*cresc.*) dynamic markings.

Yvo. *Bright star. I love you so, I'll be your sweetheart if you will be*

slower.

f

rit.

Yvo. *mine. Why are you fa-ding a - way? Stay, gen-tle star, oh*

mf

Allegro.

Yvo. *stay!*

p

No 9

(Dolly.)

Allegretto moderato.

DOLLY.

Far
As

Do. up on the hill, Where all is so still, A
you in the snow, So I down be - low, In

Do. small dai - sy - like star, Will blos - som and grow, Sur -
love tak - ing no part, We both stand a - loof, And

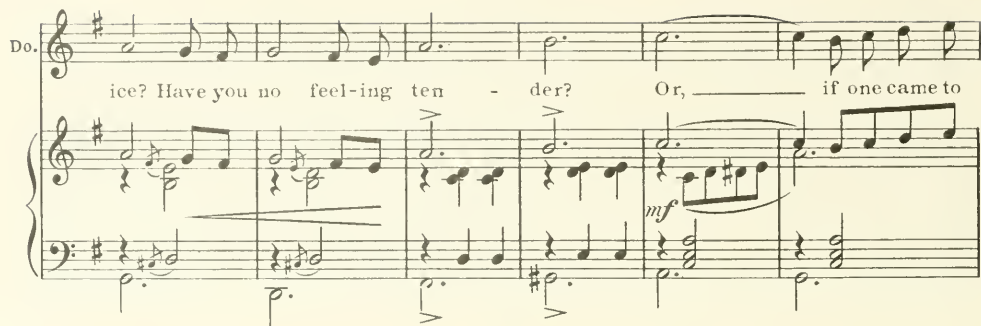
Do. round - ed by snow, And gaze on the world from a -
thus we are proof, 'Gainst heat that may kin - dle the

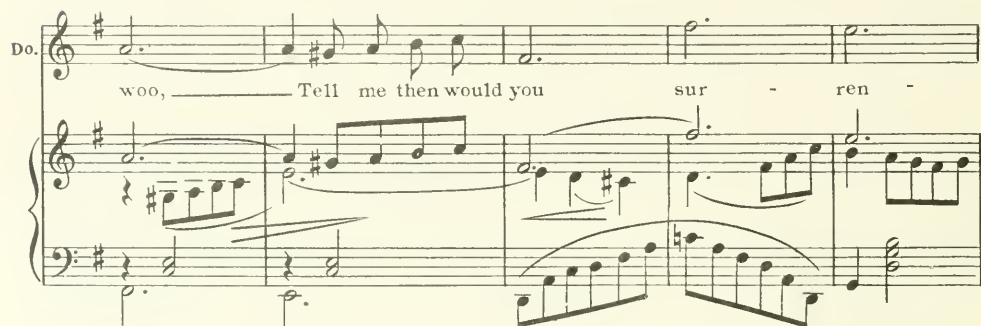
Do. far. — Her pet - als un - fold, And then you be - hold The
heart. — Oh tell me, sweet star, If cer - tain you are No

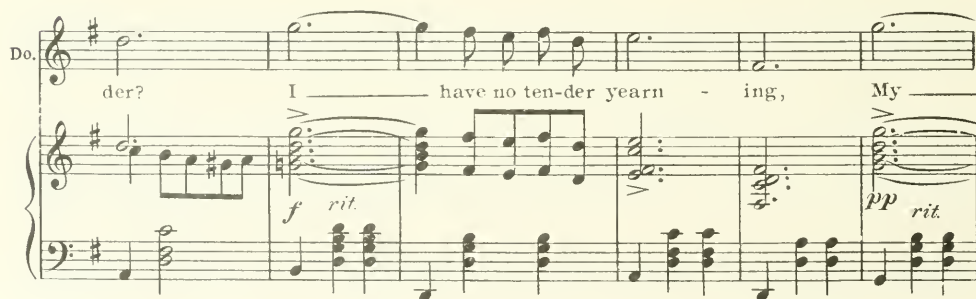
Do. white E-del-weiss flow'r. — Her high do-main is her
chance eerwill a - rise. — To take you quite by sur -

Do. pow'r, Moun-tain her guar-dian and snow her bow'r.
prise, Yield - ing your heart to a lov - er's eyes!

Valse moderato.
Do. Say, — pret-ty E - del - weiss, — Are you cold as

Do.  ice? Have you no feel-ing ten - der? Or, ——— if one came to

Do.  woo, ——— Tell me then would you sur - ren -

Do.  der? I ——— have no ten-der yearn - ing, My ———

Do.  — heart for none is burn - ing; Love's — fire ev-er spurn - ing -

Do. *So* _____ *like am I to you!* _____ *As you!* _____

p rit. *a tempo.*

Do. *Humming.* 'M _____ 'M _____ 'M _____

f *mf rit.*

Do. _____ *Loves* _____ *fire ev-er*

a tempo.

Do. *spurn* - - *ing,* *So* _____ *like am I to you!* _____

rit. *f* *p*

No 10.

Duet.

(Tilly and Willy.)

Tempo di Valse.

TILLY.

1. En -
2. Quite

The first system of the musical score. It features a vocal line for Tilly and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (p) dynamic and a whole rest for the vocal line.

The second system of the musical score. The vocal line continues with the lyrics: "gaged! We can kiss, Think of the bliss! This op - por - soon, Wil - ly dear, Moon will be here; Then you can". The piano accompaniment features a forte (f) dynamic with a steady eighth-note bass line and a right hand with chords and moving lines. The system ends with a piano (pp) dynamic and a crescendo hairpin.

The third system of the musical score. It begins with a vocal line for Willy with the lyrics: "tu - ni - ty you ought not to miss. fon - dle me with - out a - ny fear. WILLY, You bet! Here am The moon must be". The piano accompaniment continues with a forte (f) dynamic. The system concludes with a whole rest for the vocal line and a final chord in the piano accompaniment.

TILLY.

Not now, but
May - be the

Wi.

I late; Rea - dy to try.
I can - not wait.

cresc.

Ti.

when the moon's in the sky. It's prop-er now we're en -
moon is keep - ing a date! Just think of me in your

p poco rit.

Ti.

gag'd, That we should cud - dle and spoon, But of course not by
arms, And with your lips press'd to mine! Wait a bit, Wil-ly

Ti.

day but by the light of the moon! And I will
dear, un - til the moon starts to shine. Al - 'tho this

rit.

Ti. try to show you how. A girl can love a man. Not
is a bit - ter pill, You must be - have your - self Un -

mf *pp*

Ti. now, But by the moon!
til You see the moon!

col canto. *a tempo.* *f*

WILLY.

Now don't be mean Til - ly dear, for all I
To tempt me so, don't you know, is most un -

p

Wi. want is just one; I can kiss just as
kind and un - just; If the moon ve - ry

TILLY.

Wi. The sun is
The sun has

nice - ly by the light of the sun!
soon does not ap - pear I shall "bust!"

rit.

Ti. set - ting now, And you can hold me in a
set at last And in your lov - ing arms I'd

mf

Ti. fond em - brace soon! — No, not now, but by the
like to swoon soon! — No, not now, but by the

mf a tempo. *f*

Ti. moon!
moon!

rit. *f* *p*

Refrain.

TILLY.

Kiss me, dear, it is your law - ful right, As we're en -

WILLY.

Kiss me, dear, it is my law - ful right, As we're en -
a tempo.

Ti. gag'd, you ought to hug me tight, Where none can see, it will be

Wi. gag'd, I ought to hug you tight, Where none can see, it will be

Ti. out of sight, In the pale moon - light.

Wi. out of sight, In the pale moon - light.

Ti. Kiss me, dear, it is your law - ful right, As

Wi. Kiss me, dear, it is my law - ful right, As

Ti. we're en - gag'd you ought to hug me tight. Where none can

Wi. we're en - gag'd I ought to hug you tight. Where none can

sempre più

Ti. see it will be out of sight. In the pale moon - light. —

Wi. see it will be out of sight. In the pale moon - light. —

mf

No 11 Finaletto.

music

by G. Merola.

(Tilly, Mrs. Cloverdale, Willy, Count S. and Chorus.)

Allegretto moderato.

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with chords. A forte (*f*) dynamic marking is present in the second measure.

Mrs. CLOVERDALE.

Vocal line for Mrs. Cloverdale. The melody is in G major, 2/4 time, with lyrics: "If you are hung-ry you must take the food to yon-der". The piano accompaniment continues with chords and a bass line.

Mrs. C.

height.

Vocal line for Mrs. C. The melody is in G major, 2/4 time, with the word "height." The piano accompaniment continues.

Count S.

COUNTS.

Vocal line for Count S. The melody is in G major, 2/4 time, with lyrics: "Let George, I mean let Wil - ly do it, I've no ap - pe -". The piano accompaniment continues.

WILLY.

My trust-y right will tote the 'eats,' you need have no a -

Count S.

tite.

TILLY.

WILLY. To bal-ance mat-ters I will hang up - on your oth-er

larm.

Ti.

arm! Good - bye then to the land which Lies in the

Mrs. C.

Good - bye then to the land which Lies in the

Wi.

Good - bye then to the land which Lies in the

Count S.

Good - bye then to the land which Lies in the

Quasi marcia.

Ti. vale be - low, Up - high we'll eat our sand -

Mrs. C. vale be - low, Up - high we'll eat our sand -

Wi. vale be - low, Up - high we'll eat our sand -

Count S. vale be - low, Up - high we'll eat our sand -

Ti. wick And - cool our drink with snow. Tho' of "spoons" we've

Mrs. C. wick And - cool our drink with snow. Tho' of "spoons" we've

Wi. wick And - cool our drink with snow. Tho' of "spoons" we've

Count S. wick And - cool our drink with snow. Tho' of "spoons" we've

Ti. plen-ty, you can bet, On knives and forks we're shy; No

Mrs. C. plen-ty, you can bet, On knives and forks we're shy; No

Wi. plen-ty, you can bet, On knives and forks we're shy; No

Count S. plen-ty you can bet On knives and forks we're shy; No

p *cresc.*

Ti. need for ta-ble et-i-quette At a pic-nic in the sky.

Mrs. C. need for ta-ble et-i-quette At a pic-nic in the sky.

Wi. need for ta-ble et-i-quette At a pic-nic in the sky.

Count S. need for ta-ble et-i-quette At a pic-nic in the sky.

f *sfz* *mf*

Good - bye then to the land which Lies in the

TENORS.

Good - bye then to the land which Lies in the

BASSES.

vale be - low; Up - high we'll eat our sand -

vale be - low; Up - high we'll eat our sand -

wich And cool our drink with snow. Tho' of

wich And cool our drink with snow. Tho' of

“spoons” we’ve plen - ty, you can bet, On knives and —

“spoons” we’ve plen - ty, you can bet, On knives and —

forks we’re shy; No need for ta - ble

forks we’re shy; No need for ta - ble

e - ti-quette At a pic-nic in the sky.

e - ti-quette At a pic-nic in the sky.

p

cresc.

sf

No 12
Act II (Scene II)
Duet
(Dolly - Franz.)

Moderato.

Piano introduction for the duet, Moderato. The music is in 3/4 time, key of D major (two sharps). The right hand features a melody with eighth and sixteenth notes, and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

Allegretto. DOLLY.

Piano introduction for Dolly's entrance, Allegretto. The music is in 2/4 time, key of D major. The right hand features a melody with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano).

Come now, tell me

Vocal and piano accompaniment for the first line of the duet. The vocal line is in 2/4 time, key of D major. The piano accompaniment is in 2/4 time, key of D major. The lyrics are: "Do. tru - ly have you a sweet - heart? Is she pret - ty". Dynamics include *p* (piano).

Vocal and piano accompaniment for the second line of the duet. The vocal line is in 2/4 time, key of D major. The piano accompaniment is in 2/4 time, key of D major. The lyrics are: "Do. your lit - tle peas - ant charm - er? You may trust me". Dynamics include *mf* (mezzo-forte).

Do.

l'll not tell; Come, con - fess you love her well.

mf

mf

FRANZ.

A maid my heart a-dores, With ten-der love di-vine,

p

Fr.

A - las! — She nev-er can be mine.

p

6

6

DOLLY.

The lov-er who des-pairs Is ne'er a lov - er true;

p

Do. True Love — is bold and ev - er dares a maid to

mf *rit.*

L'istesso Tempo.

Do. woo.

FRANZ.

I must a - gree with

p a tempo.

Do. DOLLY.

Yes, 'tis true,

Fr. you. The say-ing old: "Vict - ry to the bold!"

rit. *pp* *rit.*

Tempo di Polka moderato.

99

Do. Love that is e'er des-pair - ing, Viet - ry's rib - bon will

a tempo.

Do. nev - er be wear - ing; Love is a fick - le jade, Ne'er won by

Do. hearts a-fraid, Prin-cess and peas-ant maid, Must e'er be won by dar - ing.

FRANZ.

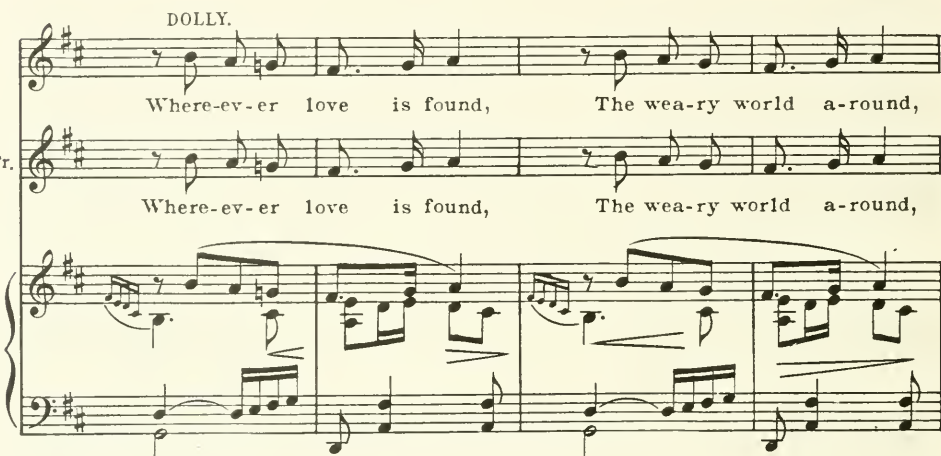
Though I were dar - ing, Past all com-par - ing

p

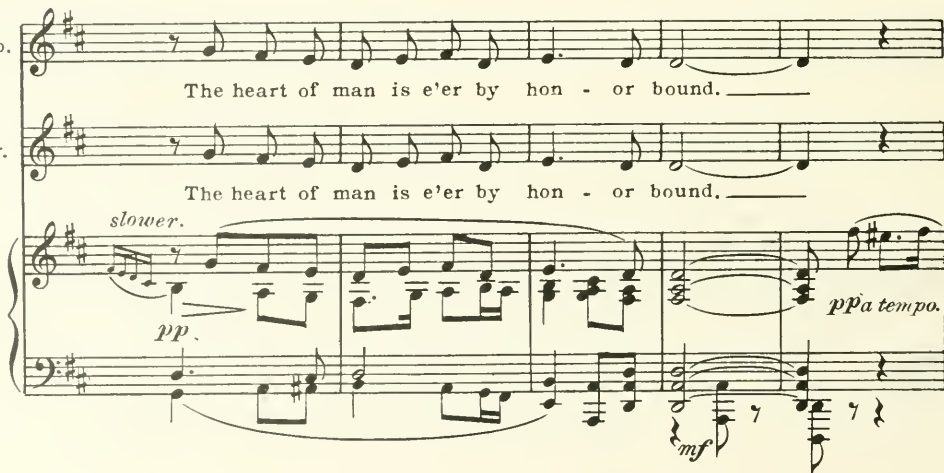
Fr. 

I could not woo her and hon - or e - vade —

DOLLY.

Fr. 

Where-ev-er love is found, The wea-ry world a-round,
Where-ev-er love is found, The wea-ry world a-round,

Do. 

The heart of man is e'er by hon - or bound. —
The heart of man is e'er by hon - or bound. —

slower.
pp.
pp a tempo.
mf

Piano accompaniment for the first system. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is one sharp (F#).

DOLLY.
Where ev-er love is found The wea-ry world a-round,

FRANZ.
Where ev-er love is found The wea-ry world a-round,

Second system featuring vocal staves for Dolly and Franz, and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking and a *mf* (mezzo-forte) dynamic marking. The key signature remains one sharp.

Do. The heart of man is e'er by hon - or bound. —

Fr. The heart of man is e'er by hon - or bound. —

slower.

Third system featuring vocal staves for Dolly and Franz, and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking and a *mf* (mezzo-forte) dynamic marking. The key signature remains one sharp.

No 13.

FINALE ACT II (Scene III)

Moderato.

Introduction and Duet scene.

(Dolly and Franz.)

Musical score for the Moderato section. The piece is in C major, 2/4 time. It begins with a piano introduction marked *pp* in the right hand and *f* in the left hand. The melody is simple and rhythmic, with the left hand providing a steady accompaniment. The tempo is marked Moderato.

Allegro.

Musical score for the Allegro section. The tempo changes to Allegro. The music is in C major, 2/4 time. It begins with a piano introduction marked *p* in the right hand and *cresc.* in the left hand. The melody is more complex and rhythmic, with the left hand providing a steady accompaniment. The tempo is marked Allegro.

Musical score for the Allegro section. The music is in C major, 2/4 time. It begins with a piano introduction marked *pp* in the right hand and *cresc.* in the left hand. The melody is more complex and rhythmic, with the left hand providing a steady accompaniment. The tempo is marked Allegro.

Musical score for the Allegro section. The music is in C major, 2/4 time. It begins with a piano introduction marked *pp* in the right hand and *cresc.* in the left hand. The melody is more complex and rhythmic, with the left hand providing a steady accompaniment. The tempo is marked Allegro.

Musical score for the Allegro section. The music is in C major, 2/4 time. It begins with a piano introduction marked *mf* in the right hand and *pp* in the left hand. The melody is more complex and rhythmic, with the left hand providing a steady accompaniment. The tempo is marked Allegro.

First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplets. The lower staff is in bass clef with a key signature of two sharps, featuring a similar complex texture. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the musical score. The upper staff continues the melodic line with triplets and beamed notes. The lower staff features a more rhythmic accompaniment with beamed eighth and sixteenth notes. Dynamics include *pp* (pianissimo).

Third system of the musical score. The upper staff has a key signature change to one flat (Bb) and features triplets and beamed notes. The lower staff continues the rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

Fourth system of the musical score, marked *Vivace.* The upper staff has a key signature change to two flats (Bb and Eb) and features a more active melodic line. The lower staff continues the rhythmic accompaniment. Dynamics include *ff* (fortissimo). An *8va* (octave) marking is present in the lower staff.

Fifth system of the musical score. The upper staff continues the melodic line with beamed notes and triplets. The lower staff continues the rhythmic accompaniment. Dynamics include *ff* (fortissimo). An *8va* (octave) marking is present in the lower staff.

Allegretto moderato.

First system of the musical score for 'Allegretto moderato.' It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a piano (*p*) section. The bass staff provides a continuous accompaniment. The second system continues the piece, starting with a pianissimo (*pp*) dynamic in both staves.

Moderato. (non troppo.)

Second system of the musical score for 'Moderato. (non troppo.)' It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff provides a continuous accompaniment. The second system continues the piece, starting with a pianissimo (*pp*) dynamic in both staves. The tempo marking 'poco animato.' is present. The system concludes with an 8va (octave) marking and a dotted line indicating a continuation.

Allegro.

ff

DOLLY. **Allegro.**

The chasm is fear - ful

rit. *p* *ff*

FRANZ. (*Restraining her.*)

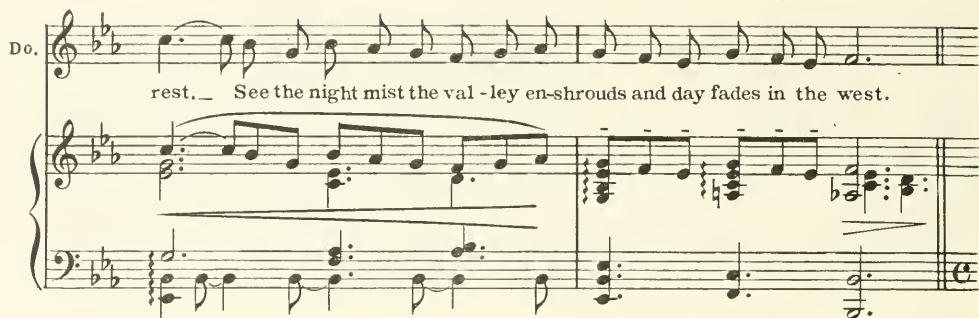
Be-ware! Be-ware! I fear you'll fall!

Allegretto moderato.

DOLLY.

Day - light is fa-ding and we're here a - lone, — We must go 'ere the sun sinks to

p

Do. 

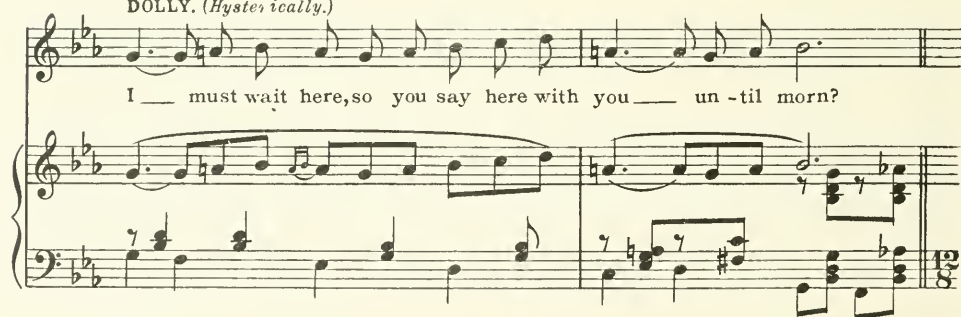
rest. — See the night mist the val - ley en-shrouds and day fades in the west.

Poco animato.
FRANZ.



Night — has o'er - tak-en us and we must wait — for the dawn.

DOLLY. (*Hysterically.*)



I — must wait here, so you say here with you — un - til morn?

Tempo I.

Do. 

You — then deceived me my trust you've be-trayed! False your bearing, de ceit-ful your

Do. plan.— Preaching hon-or; is trea-son your trade? You're a fiend in the form of

rit. *mf*

Do. man!— You have base-ly de-ceived me! FRANZ.

No,— no, I pray you be-lieve me;

mf *pp*

Fr. I will do all to pro-tect you that mor - - tal can.

mf

12/8

DOLLY.

Viol. Solo. *p*

You'll be I im-plore, a

p

Do. *gen-tle-man!* **FRANZ.**
I'll guard you and pro-tect you.

Vivace.
DOLLY. (*Taking his hand.*)
Your words make me glad! Our ven-ture was mad

Do. *A fool - - ish lark;*

Do. *A-lone on the Jung-frau af-ter dark; Though you knew night was*

Do. fall - ing You let me in - to this ven - ture ap - pall - ing. FRANZ.

No,

Fr. *Allegretto moderato. (sempre più animato.)* you were my guide, lead - ing me like bright guid - ing star As a man on a

Fr. voy - age, on a dark night at sea, Is led by the

Fr. light of stars to the port he is seek - ing, So you were a heav'n - ly bea - con to

Fr. *me, Your voice ev - er cheer - i - ly speak - ing.*

rit.

Poco animato. DOLLY.

Love that's true needs no guid - ing star; Ev - er

Do. *blind are a lov - er's eyes, Tender thoughts are stars that light our heart to Pa - ra -*

p. mf

Do. *dise, In the dark we ev - er stray, Till our*

p.

Do. lips have learned to say "I love you?"

mf

Do. Then doubt from the heart will fly, And love lights the mid-night

pp *rit.*

Do. sky,

mf

Valse moderato.

FRANZ.

Fr. Lovd — one, I thrill when those eyes look in mine, — Throwing light in my heart with a

p (*p*)

DOLLY.

Fr. ray — all di - vine; — And so ten - der the feel - ing that o'er me is stealing, I

rit.

Animato.

DOLLY.

Fr. read — naught but love in thy beau - ti - ful eyes! — In that love all my

read naught but love in thy beau - ti - ful eyes! — In that love all my

p a tempo.

o. hap - pi - ness lies, Oh my dar - ling, with thy heart my

Fr. hap - pi - ness lies, Oh my dar - ling, with thy heart my

mf *cresc.* *rit.*

Moderato. (Dolly is about to fall in prize! prize!)

Do.

Fr.

Franz's arms. he 3 tries 3 to kiss her.)

Moderato. DOLLY.

Ah no! you must not! We're here a-lone;

8va

p

pp

Do.

A - lone in the night just a man and maid!

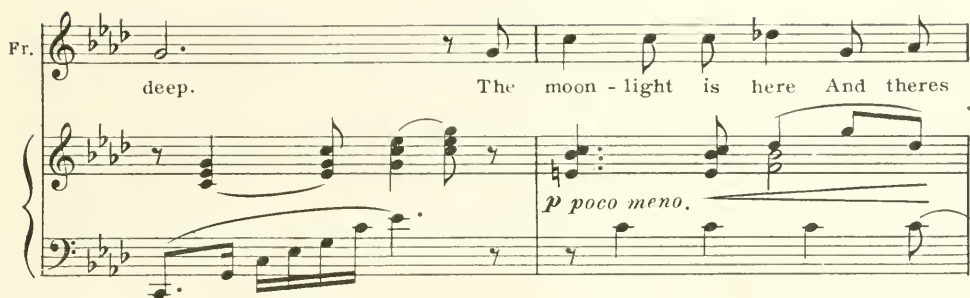
8va

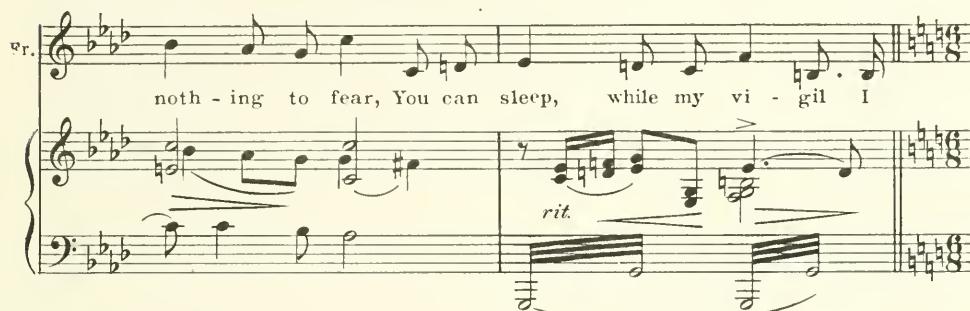
ppp

Do. *8va* A-las what would the world say? Oh! can't we get down some

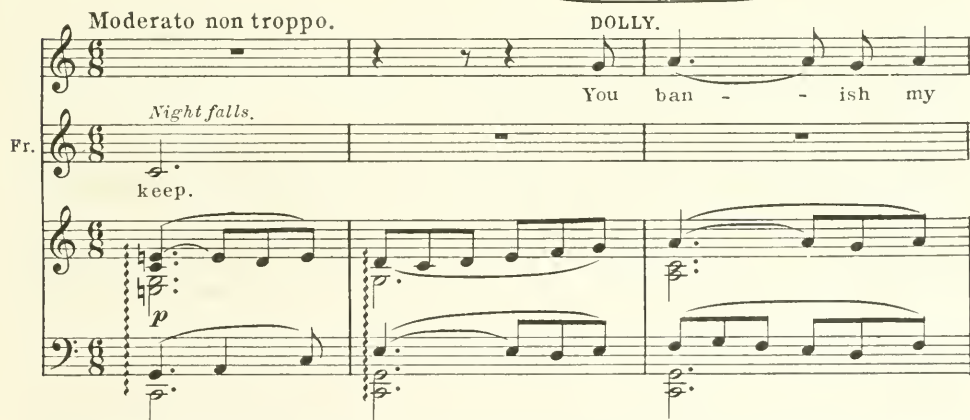
Do. *8va* way. *Animato.* FRANZ. No, we must be pa-tient and

Fr. wait here till morn-ing, The trail fades in dark-ness so

Fr.  *p poco meno.*

Fr.  *rit.*

Moderato non troppo. *DOLLY.*

Fr.  *Night falls.* *p*



Do. near. If it were on - ly the morn, I'd

Do. smile at our ad - ven - ture. My fear — you ban - ish.

Do. My eyes are hea - vy Dream-land is near —

Do. If it were on - ly the morn, I'd like the ad - ven - ture,

p

cresc.

(Dolly lies down on the

cresc.

rock, Franz covers her with his cloak.)

cresc.

(Franz kisses Dolly's hand.)

cresc.

rit.

Moderato.

(full moonlight.)

mf

p

8va

(Dolly has

p *ppp* *Sva.*

almost fallen asleep.)

ppp *p* *pp* *pp* *Sva.*

p *pp* *pp* *Allegretto moderato. (begin slow.)*

FRANZ.
The mountain stands in
pp

Fr
 sil - ver light The clouds are hov - 'ring near Sleep

Fr
 thou my child And do not fear With thee love lin - gers

Fr
 near, ————— The moon - light spreads its sil - ver white in

Fr. *si - lent calm of night! Sleep thou my child And*

DOLLY, (dreaming.)
Sleep

Fr. *do not fear With thee love lin-gers near.*

Do. *thou my child And do not fear With thee love lin-gers*

L'istesso tempo.

Do.

near.

*pp*FRANZ. (*Bending over Dolly.*)(*Whispering.*)*animato.* Sweet dreams fair and bright good - night!*fz**Sra.**pp**molto animato.**cresc.**Sra.**Cadenza.**ppp**rit.*

8va.

ppp

FRANZ.

8va.

The moun tain stands in

ppp

Fr.

sil - ver light In si - lent calm of night! Sleep

pp

Fr.

thou my child And do not fear, With

Fr. *Allegretto moderato.*

thee love lin - gers near.

pp

Moderato. *Allegretto moderato.*

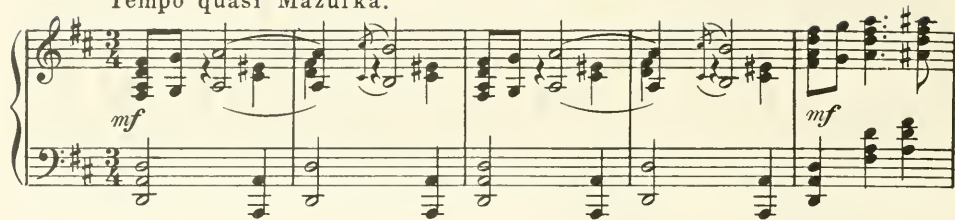
mf *pp*

cresc. *ff* *ff*

End of the Act II.

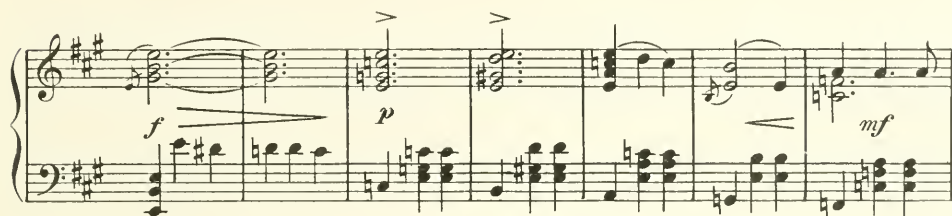
No 13a
ACT III.
Entr' Act.

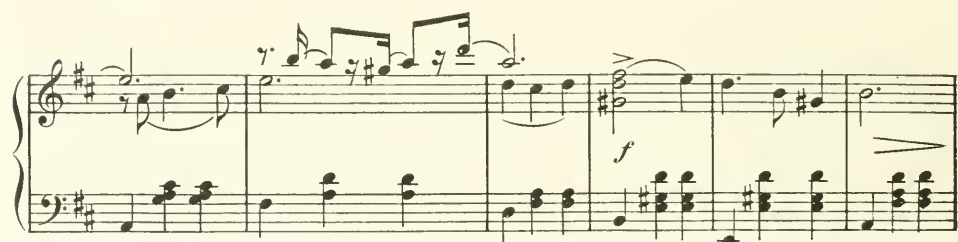
Tempo quasi Mazurka.

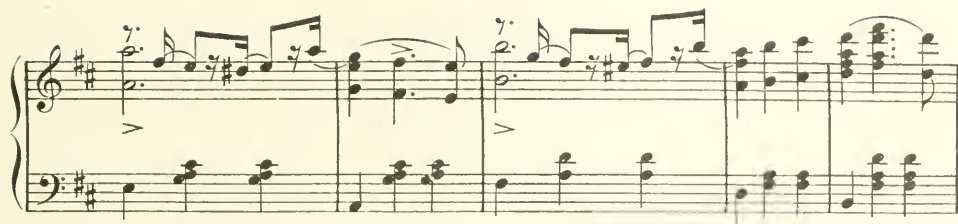


Tempo di Valse.









No 14. Opening ACT III. (Morel and Chorus.)

Allegro vivo assai.

Sva

Sva

SOPRANOS & ALTOS.

Peo - ple come from ev - 'ry clime To en - joy the

TENORS.

Peo - ple come from ev - 'ry clime To en - joy the

BASSES.

scene sub - lime, the mountain a - bove, the val - ley be - low, The
 scene sub - lime, the mountain a - bove, the val - ley be - low, The

sfz

mar - vels of na - ture the land can show. La - dies will the
 mar - veils of na - ture the land can show. La - dies will the

ff

guides de - fy Laughing as they climb so high; As if un - a -
 guides de - fy Laughing as they climb so high; As if un - a -

sfz

ware that dan-ger is there, To show they will do what a man will dare.

ware that dan-ger is there, To show they will do what a man will dare.

ff *p*

Sua:

mf

p *f*

MOREL.

If you have thirst and hun - ger as

pp

Mo. well, Pray don't for - get I run this ho -

cresc.

Allegretto.

Mo. tel. SOPS. & ALTOS. Oh tell us do what's wrong with you? Oh

TENORS. Oh tell us do Oh

BASSES. Oh tell us do

mf

Mo. There's scan - dal here with - out a doubt

say what's wrong with you? So

say what's wrong with you?

p *cen -*

8va

Mo.

tell us what its all a - bout, How ver - y aw - ful it must be With

How ver - y aw - ful it must be With

scen - - - *do.*

Mo.

Poco meno.

Pst! Pst!

such an air of mys - ter - y! Pst! Pst!

such an air of mys - ter - y! Pst! Pst!

Poco meno.

f *p* *pp*

Mo. Pst! Pst! I know it! I

He knows it!

He knows it!

Mo. know it!

He knows it! So I sup-pose he'll tell us what he knows

He knows it! So I sup-pose he'll tell us what he knows

rit.

mf *f*

Vivace.

Scan-dal in the air,

Vivace.

pp

Bit of gos-sip rare!

Whowould have be-liev'd, We're de-ceiv'd, but not

On my word I'm sur-prised

We are scan-da-

griev'd no not griev'd!

It is in-deed a dis-grace-ful af-

griev'd no not griev'd!

It is in-deed a dis-grace-ful af-

MOREL.

Let us

lized!

Our re - pu - ta - tion is now com-pro-mised.

fair!

mf

Mo.

search let us search ev-'ry where ev-'ry where Where is she? Where is

What? When?

How? Where?

Scan-da-lous af-fair!

What? When?

What? When? How? Where? Scan-da-lous af-

Mo. he? let us search ev-'ry - where A hint

How? Who? Scan - da - lous af - fair! A hint a

fair! What? When? How? she and he! a

This hint will suf -

p

Mo. it will suf - fice. How in - dis -

fice, 'mid the fields of ice! How in - dis -

hint it will suf - fice. How in - dis -

hint it will suf - fice. How in - dis -

mf

Mo. (Exits)

creet!— and now she'll pay the price.

creet!— and now she'll pay the price. Did not need a cloak or

creet!— and now she'll pay the price.

creet!— and now she'll pay the price.

pp

shawl— Still neith-er suf-fered from the cold at all— For the

guide's strong arm was placed In grace-ful curve a - round the mai - dens

waist! _____ Both sex - es you'll find _____ To their own

What a bit of gos-sip rare! _____ Both sex - es you'll

faults are al - ways blind _____ And then when scan-dals' pur - pose

find _____ Al - ways blind then when scan-dals' pur - pose

is a - chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! _____

is a chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! _____

Dance.



No 15 Reminiscence

(Dolly and Franz)

Valse moderato.

p

mf

f rit.

pp rit.

p a tempo.

DOLLY.
Humming.

The musical score is written for a voice and piano. It consists of four systems of music. The first system shows the vocal line with a whole rest followed by a half note 'M'. The piano accompaniment begins with a piano (*p*) and *rit.* (ritardando) section, followed by an *a tempo.* section and a fortissimo (*f*) section. The second system continues the vocal line with a half note 'M' and a quarter note 'M'. The piano accompaniment features a *mf rit.* (mezzo-forte ritardando) section. The third system contains the lyrics 'Love's fire ev-er' and includes a sixteenth-note figure labeled '6'. The piano accompaniment is marked *a tempo.* The fourth system contains the lyrics 'spurn - - ing, So like am I to' and includes a *rit.* (ritardando) section and a fortissimo (*f*) section. The key signature is one sharp (F#), and the time signature is common time (C).

Do. *'M* *'M*

p rit. a tempo. f

mf rit.

Love's fire ev-er

6 *a tempo.*

Do. spurn - - ing, So like am I to

rit. f

Do. *you.*
FRANZ.
Lov'd one, I thrill when those eyes look in mine, Throw-ing

p a tempo.

Do. *light in my heart with a ray all di vine; And so*

Fr. *light in my heart with a ray all di vine; And so*

Do. *I read*

Fr. *ten-der the feel-ing that o'er me is steal-ing, I read*

Animato.
rit.
p a tempo.

Do. *— naught but love in thy beau-ti - ful eyes! — In that love all my*

Fr. *— naught but love in thy beau-ti - ful eyes! — In that love all my*

Do. *hap - pi - ness lies, Oh my dar - ling, with thy heart my*

Fr. *hap - pi - ness lies, Oh my dar - ling, with thy heart my*

Do. *prize! —*

Fr. *prize! —*

No 16 Finaletto .

ACT III Finale.

Valse moderato.

FRANZ.

Na - ture di - vine _____ what a splen - dor and

Fr.

pow'r you com - bine! _____ Gran - deur su -

Valse moderato.

DOLLY.

Can love then be cold, and pas - sion a dream? _____
preme _____ Like the glo - ry of heav'n in a dream! _____

Do.

Na - ture so fair ——— Say does love reign in

SOPRANOS & ALTOS.

Na - ture so fair ——— Say does love reign in

TENORS.

Na - ture so fair ——— Say does love reign in

BASSES.

Do.

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

Moderato non troppo.

Do. glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.



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